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GREEK LYRIC POETS

SELECTED AND TRANSLATED BY

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СИБИРСКАЯ ПОЕМКА
ЧИТАЛКА СИБИРСКОЙ АДМИНИСТРАЦИИ
И АДВОКАТСКОЙ ПРОФЕССИИ
СОСТАВЛЕННАЯ ДЛЯ УЧЕБЫ И ПРАКТИЧЕСКОГО
ПРИМЕНЕНИЯ ПОД РЕДАКЦИЕЙ СИБИРСКОЙ
АДМИНИСТРАЦИИ И АДВОКАТСКОГО СОУСЛОВИЯ

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INTRODUCTION

THE text made use of in this selection from the Lyric poets of Greece is that of Bergk in the fourth edition of his *Poetae Lyrici Graeci*. The very few instances in which that text has been departed from, either by the adoption of one of Bergk's own conjectures, or of one of the well-known readings of other scholars, have been indicated in a foot-note. I have also followed Bergk in the order of the fragments. The figures within brackets represent the numbering in his edition.

Except in the case of Archilochus and Tyrtaeus the selections have been made from Bergk's third volume. Archilochus and Tyrtaeus are placed in his second volume, the former amongst the iambic poets, the latter amongst the elegiac. But Archilochus ranks 'so naturally' with lyric writers that I have followed the example of Mr. Farnell in his *Greek Lyric Poetry* in includ-

ing extracts from the lyric portion of his work, and also in introducing the two remaining lyric fragments of Tyrtaeus. The iambic verse of Archilochus I have, for the sake of uniformity, not taken into account, but it did not seem worth while to also exclude two or three isolated iambic fragments from other poets.

No elegiac passages have been inserted. The greater number of those contained in the third volume of Bergk are either epigrams or epitaphs, and therefore alien to the nature of the lyric, and the elegiac metre is in itself of so marked a type, and has such widely different associations and effects from those of the lyric, that their introduction would have been doubly incongruous. The Anacreontea have also been omitted. They are of quite late date, and, though by no means devoid of merit, their fluent completeness would have tended to outweigh the much higher poetical excellence of the genuine fragments of Anacreon.

In making this selection I have endeavoured to include nothing that did not possess at least some claim to notice. The contents of the book

will be found to deal with most of the chief subjects of human interest,—life, death, fate, religion, national glory, war, politics, love and feasting, the sports of the athlete, and the poet's art. Old-world ritual and invocations, and the games and songs of children are also represented. A curious instance of literary jealousy is exhibited in the feud amongst the dithyrambic poets between the advocates respectively of the flute and the lyre.

I should like to express my obligations to Mr. Farnell's commentary and introductions; all must feel how great a loss to classical studies has been involved in his premature death. Mr. Wharton's book on Sappho I read with much pleasure when it first came out, but have purposely consulted very little in connection with the present translation.

F. BROOKS.

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GREEK LYRIC POETS

I

A

TYRTAEUS

This poet was an Ionian, perhaps an Athenian, who settled in Sparta. He was contemporary with the second Messenian war (685-668 B.C.), and the victory obtained in that war by the Spartans was due in great measure to his stirring war-songs. His work is in the elegiac metre, with the exception of the two following specimens of marching-songs.

The references for Tyrtaeus are to Bergk's second volume.

I

(15)

*"Αγετ', ω Σπάρτας εὐάνδρον
κοῦροι πατέρων πολιατάν,
λαιῷ μὲν ἵτυν προβάλεσθε,
δόρυ δεξιτερῷ δ' εὐτόλμως,¹
μὴ φειδόμενοι τᾶς ζωᾶς·
οὐ γὰρ πάτριον τῷ Σπάρτᾳ.*

March, ye sons of sires who are citizens of Sparta rich in heroes, with the left hand bring forward the shield, and with the right the spear, with a good heart, sparing not your lives, for that is not the ancient way of Sparta.

II

(16)

*"Αγετ', ω Σπάρτας ἐνοπλοι κοῦροι, ποτὶ τὰν "Αρεος
κίνασιν.*

Forward, O arm-bearing sons of Sparta, in the war-god's measure.

¹ Bergk's proposed restoration of the line. He prints δόρυ δ' εὐτόλμως [βάλλετε].

ARCHILOCHUS

Archilochus was an Ionian of the island of Paros, and led the wandering life of a fighting adventurer. His *floruit* may be placed between 710-670 B.C. The best-known incident in his private career was the refusal of his fellow-townsman Lycambes to allow him to proceed to marriage with his daughter Neobule, to whom he was already betrothed. The fierce invectives of the poet in iambic verse were said to have driven Lycambes and his daughters to suicide.

The references are to Bergk's second volume.

I

(51)

"Εα Πάρον καὶ σῦκα κεῖνα καὶ θαλάσσιον βίον.

Let Paros go with its figs and its sea fare.

II

(54)

Γλαῦκ', ὅρα, βαθὺς γὰρ ἥδη κύμασιν ταράσσεται πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὥρθὸν ἵσταται νέφος, σῆμα χειμῶνος· κιχάνει δ' ἐξ ἀελπτίης φόβος.

Take heed, Glaucus, for now the deep sea is stirred with waves, and round the tops of the Gyrae a cloud stands sheer, a sign of storm, and terror is at hand unlooked for.

III

(55)

Καὶ νέοντος θάρσυνε· νίκης δ' ἐν θεοῖσι πείρατα.

And hearten the young warriors, but the issues of victory are with the gods.

IV

(56)

Τοῖς θεοῖς τίθει τὰ πάντα· πολλάκις μὲν ἐκ κακῶν ἄνδρας ὥρθοντι μελαίνη κειμένοντι ἐπὶ χθονί, πολλάκις δ' ἀνατρέποντι καὶ μάλ' εὖ βεβηκότας

ἵπτίους κλίνουσ'. ἔπειτα πολλὰ γίγνεται κακά,
καὶ βίου χρήμη πλανᾶται καὶ νόου παρήρος.

To the gods assign all things. Often they raise upright from misfortunes men prone upon the dark earth, and often they overturn and lay them low when they have planted themselves right firmly. Then many evils come, and the man wanders in need of sustenance, with mind distraught.

V

(58)

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,
οὐδὲ βοστρύχοισι γαῦρον οὐδὲ ὑπεξυρημένον,
ἀλλά μοι σμικρός τις εἴη καὶ περὶ κνήμας ἵδεν
ροικός, ἀσφαλέως βεβηκὼς ποσσί, καρδίης πλέος.

I like not a leader big and straddling, proud of his curls and shaven; but let me have one who is little, showing legs that bend inward, standing firm upon his feet, full of courage.

VI

(59)

Quoted by Plutarch in reference to the numbers who claimed a share in the murder of the emperor Galba.

Ἐπτὰ γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσίν,
χίλιοι φονῆς ἐσμέν.

For though but seven, whom we overtook,
fell in death, we the slayers are a thousand.

VII

(63)

Οὐ τις αἰδοῖος μετ' ἀστῶν κάναριθμιος θανών
γίγνεται· χάριν δὲ μᾶλλον τοῦ ζοοῦ διώκομεν.

No one when he has died is held in honour
and esteem among the citizens, but we turn
rather after the excellence of the living man.

VIII

(64)

Οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομέειν ἐπ' ἀνδράσιν.

For it is not noble to make mock of the dead.

IX

(65)

"Ἐν δ' ἐπίσταμαι μέγα,
τὸν κακῶν με δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς.

One great thing I know, to requite with stern
evils him who does evilly to me.

X

(66)

Ουμέ, θύμ' ἀμηχάνοισι κήδεστιν κυκώμενε,
ἄνεχε,¹ δυσμενῶν δ' ἀλέξειν προσβαλῶν ἐναντίον
στέρνον, ἐν δοκοῦσιν ἐχθρῶν πλησίον κατασταθείσ
ἀσφαλέως· καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο,

¹ Bergk retains the corrupt ἐνάδευ.

μήτε νικηθεὶς ἐν οἴκῳ καταπεσὼν ὀδύρεο,
ἀλλὰ χαρτοῦσίν τε χαῖρε καὶ κακοῖσιν ἀσχάλα
μὴ λίην. γίγνωσκε δ' οἷος ῥυτμὸς ἀνθρώπους ἔχει.

Endure, endure, my soul, disquieted by griefs beyond remedy, and, setting thy breast against the foe, hold thy ground, taking thy stand firm and close amid the spears of the enemy. If thou conquerest, exult not openly; if thou art conquered, lie not down in thy house and mourn. But rejoice in that which is meet for rejoicing, and grieve not over much at calamities, but learn what condition prevails among men.

XI

(69)

Νῦν δὲ Λεώφιλος μὲν ἄρχει, Λεώφιλος δ' ἐπικρατεῖ,
Λεωφίλῳ δὲ πάντα κεῖται, Λεώφιλος δ' ἀκονέτω.

Now Leophilus rules, and Leophilus is master, and upon Leophilus all things depend,—yet let Leophilus give ear.

XII

(70)

Τοῖος ἀνθρώποισι θυμός, Γλαῦκε, Λεπτίνεω παῖ,
γίγνεται θυητοῖς, δοκοῖην Ζεὺς ἐπ' ἡμέρην ἄγγι,
καὶ φρονεῦσι τοῦ, δοκοῖσις ἐγκυρέωσιν ἔργμασιν.

Such, O Glaucus, son of Leptines, as the day which Zeus brings upon them does the spirit of mortal men become, and such are their thoughts as the deeds upon which they light.

XIII

(71)

Εἰ γὰρ ὡς ἐμοὶ γένοιτο χεῖρα Νεοβούλης θιγεῖν.

O that it might be mine to touch the hand
of Neobule.

XIV

(73)

"Ημβλακον, καὶ πού τιν' ἄλλον ἥδ' ἄτη κιχήσατο.

I sinned, and perchance this madness has overtaken another.

XV

(74)

An Eclipse.

Χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον,
οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὁλυμπίων
ἐκ μεσημβρίης ἔθηκε νύκτ' ἀποκρύψας φάος
ἥλιον λάμποντος· λυγρὸν δ' ἥλθ' ἐπ' ἀνθρώπους
δέος.

ἐκ δὲ τοῦ καὶ πιστὰ πάντα κάπιελπτα γίγνεται
ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω,
μηδ' ὅταν δελφῖσι θῆρες ἀνταμεύψωνται τομόν
ἐνάλιον καὶ σφιν θαλάσσης ἡχέεντα κύματα
φίλτερ' ἡπείρου γένηται, τοῖσι δ' ὑλήειν¹ ὅρος.

Nothing is to be unlooked for by men, nothing
gainsaid upon oath, nothing is marvellous, seeing

¹ Bergk's conjecture for ἡδὸν ἡν which he retains in his text.

that Zeus, father of the Olympians, has brought about night from noon-day, hiding the light of the shining sun, and grievous fear came upon men. From that time all things may be believed and expected by man. Let none of you any more wonder at what he sees, not even when the wild beasts take in exchange from the dolphins the pasture of the sea, and the sounding waves of the deep become dearer to them than the land, and the wooded mountain more dear to the dolphins.

XVI

(75)

Κλῦθ' ἄναξ Ἡφαιστε καί μοι σύμμαχος γοννουμένῳ
ἴλαος γενοῦ, χαρίζεν δ' οἴταπερ χαρίζεαι.

Listen, king Hephaestus, and give favouring aid to my prayer, and be gracious with thy wonted grace.

XVII

(77)

Ὦς Διωνύσοι ἄνακτος καλὸν ἐξάρξαι μέλος
οἶδα διθύραμβον, οἴνῳ συγκεραυνωθεὶς φρένας.

For I know how to start the dithyramb, the goodly strain of sovereign Dionysus, my soul thunder-smitten with wine.

XVIII

(78)

Πολλὸν δὲ πίνων καὶ χαλίκρητον μέθυ,
οὕτε τίμον εἰσένεγκών . . .
οὐδὲ μὴν κληθεὶς (ὑφ' ἡμῶν) ἥλθες, οἷα δὴ φίλος·
ἀλλά σ' (ἥ) γαστὴρ νόον τε καὶ φρένας παρίγγαγει
εἰς ἀναιδείην.

But you came drinking much unmixed wine,
not paying your share, nor invited by us as a
friend; but the greed of your belly turned your
mind and heart to shamelessness.

XIX

(79)

Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖοι
ἐρέω, πολὺ φίλταθ' ἔταιρων, τέρψεαι δ' ἀκούων.

Charilaus, son of Erasmon, dearest by far of
my companions, a mirthful matter will I relate
to thee, and thou wilt rejoice hearing it.

XX

(84)

Δύστηνος ἔγκειμαι πόθῳ
ἄψυχος, χαλεπῆσι θεῶν ὀδύνησιν ἔκητι
πεπαρμένος δι' ὄστέων.

Hapless I am wrapped in desire, life-bereft,
pierced through the marrow with cruel pangs by
the will of the gods.

XXI

(85)

'Αλλά μ' ὁ λυσιμελής, ὁ ταῖρε, δάμναται πόθος.

But desire, that makes loose the limbs, overcomes me, O friend.

XXII

(86)

This and the two following fragments refer to the fable of the eagle making an alliance with a fox, and then devouring its cubs. Fragment xxiii. is the defiance of the eagle after committing the deed, fragment xxiv. the appeal for justice of the fox. The implied reference is to the treachery of Lycambes.

*Αἶνός τις ἀνθρώπων ὅδε,
ώς ἀρ' ἀλώπηξ καιετὸς ξυνωνίην
ἔμιξαν.*

This tale there is among men, that a fox and eagle made once upon a time a league together.

XXIII

(87)

*'Ορᾶς ἵν' ἔστ' ἐκεῖνος ὑψηλὸς πάγος,
τρηχύς τε καὶ παλίγκοτος,
ἐν τῷ κάθημαι σὴν ἐλαφρίζων μάχην.*

Thou seest where is yonder lofty crag, rough and frowning, on which I sit making light of thy warfare.

XXIV

(88)

Ω Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐράνου κράτος,
 σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὄρας
 λεωργὰ καὶ θεμιστά, σοὶ δὲ θηρίων
 ὕβρις τε καὶ δίκη μέλει.

Zeus, father Zeus, thine is the lordship of heaven, and thou beholdest among men deeds heinous and righteous, and to thee the wrong-doing of beasts and its punishment is a care.

XXV

(93)

Τῇ μὲν ὕδωρ ἐφόρει
 δολοφρονέουσα χειρί, τὴτέρη δὲ πῦρ.

With crafty intent she was bearing in the one hand water, and in the other fire.

XXVI

(94)

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
 τίς σὰς παρήειρε φρένας;
 ἢς τὸ πρὸν ἡρίγρησθα· νῦν δὲ δὴ πολύς
 ἀστοῖσι φαίνεαι γέλως.

Father Lycambes, what thing is this thou hast devised? Who has made thy mind distraught? Once thou wast steadfast therein, but now thou

art a great laughing-stock in the eyes of the people.

XXVII

(96)

Addressed to Lycambes.

*"Ορκον δ' ἐνοσφίσθης μέγαν
ἀλας τε καὶ τράπεζαν.*

But thou wast false to a great oath, and to the salt and table of hospitality.

XXVIII

(100)

*Οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χρόα· κάρφεται γὰρ
ηδη.*

No longer has thy tender flesh the same bloom, for now it becomes withered.

XXIX

(103)

*Τοῦος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἐλυσθείς
πολλὴν κατ' ἀχλὺν ὄμμάτων ἔχενεν,
κλέψας ἐκ στηθέων ἀταλὰς φρένας.*

Such passion of love, winding beneath my heart, shed thick mist over my eyes, stealing the tender soul from my breast.

EUMELUS

EUMELUS was one of the ruling family of the Bacchiadae of Corinth, of quite early but uncertain date. The reference in the first line of his fragment is to the Messenian Zeus.

Τῷ γὰρ Ἰθωμάτῳ καταθίμιος ἐπλετο Μοῖσα
ἀ καθαρὰν (κίθαριν) καὶ ἐλεύθερα σάμβαλ' ἐχοισα.

For dear to the heart of the god of Ithome
was the Muse that has the simple lyre and the
sandals of freedom.

TERPANDER

A Lesbian by birth, Terpander became, like Tyrtaeus, resident at Sparta. He belongs in date to the earlier half of the seventh century B.C. His innovation in music is referred to in Frag. v.

I

(1)

*Zεῦ πάντων ἀρχά,
πάντων ἀγητώρ,
Ζεῦ, σοὶ σπένδω
ταύταν ὕμνων ἀρχάν.*

Zeus, the beginning of all things, the ruler of all things, Zeus, to thee I make libation of this beginning of song.

II

(2)

To Apollo

Ἄμφι μοι αὗτε ἄναχθ' ἐκαταβόλοι·
ἀειδέτω φρήν.

Let my spirit sing again of the far-darting king.

III

(3)

Σπένδωμεν ταῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς νίεῖ.

Let us pour to the Muses, daughters of Memory, and to the lord of the Muses, the son of Leto.

IV

(4)

To the Dioscuri

Ω Ζανὸς καὶ Λήδας κάλλιστοι σωτῆρες.

Children of Zeus and Leda, most glorious saviours.

V

(5)

Σοὶ δ' ἡμεῖς τετράγηρυν ἀποστέρξαντες ἀοιδάν
ἐπτατόνῳ φόρμιγγι νέους κελαδήσομεν ἔμρους.

But we, rejecting the four-toned strain, will chant new hymns to thee upon a lyre of seven strings.

VI

(6)

Sparta

"Εινθ' αἰχμά τε νέον θάλλει καὶ μῶσα λίγεια
καὶ δίκα εὐρυάγνια, καλῶν ἐπιτάρροθος ἔργων.

There the spear of the warrior has power, and
the clear-voiced muse, and justice seated in the
broad streets, the upholder of righteous deeds.

ALCMAN

Aleman was a native of Sardis who became an adopted citizen of Sparta. His life extends over the greater part of the seventh century B.C. His fragments indicate a freedom and luxury of living unlike the narrower Spartan system of historical times.

I

(1)

Μῶσ' ἄγε, Μῶσα λίγεια πολυμυελὲς
αἰενάοιδε μέλος
νεοχμὸν ἄρχε παρσένοις ἀείδεν.

Muse of the clear voice, ever singing, come,
begin a new strain of many notes for the maidens
to sing.

II

(6)

A Wave

Χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ.

Noisless it falls to the land amongst the sea-weed.

III

(7)

‘Α Μῶσα κέκλαγ’, ἀ λίγεια Σειρήν.

The Muse rings forth, the clear-voiced Siren.

IV

(16)

To Hera

Καὶ τὸν εὔχομαι φέροισα
τόνδ’ ἐλιχρύσω πυλεῶνα
κῆρατῶ κυπαίρω.

And to thee I make my prayer, bringing this
wreath of marigold and goodly sweet gale.

V

(21)

To Aphrodite

Κύπρον ἴμερτὰν λιποῖσα καὶ Πάφον περιρρύταν.

Leaving fair Cyprus and sea-girt Paphos.

VI

(22)

Φοίναις δὲ καὶ ἐν θιάσοισιν
ἀνδρείων παρὰ δαιτυμόνεσσιν
πρέπει παιᾶνα κατάρχειν.

Fitting it is at the banquets and revels of
messmates to raise the paean among the feasters.

VII

(23)

The following are fragments of a Parthenion, or processional hymn of maidens, perhaps, if Bergk's conjecture 'Ὀρθία towards the end of the second stanza be right, in honour of Artemis, Orthia being a Spartan epithet of Artemis. Only the more intelligible parts have been here printed. The first words in the text refer to the slaughter of Hippocoon and his sons by the Dioscuri, the poet having taken this as an example of divine vengeance. From that subject he digresses to the praises of Agido, one of the members of his chorus; but the rival charms of Agesichora, the leader of the chorus, distract him. The appeal to the latter to remain seems to indicate that she was on the point of retiring, abashed by the poet's compliments.

. . . ἄλαστα δὲ
ἔργα πάσον κακὰ μησαμένοι.

ἔστι τις σιῶν τίσις,
οὐδὲ (οὐδέ) οις, ὅστις εὔφρων
ἀμέραν (δι)απλέκει
ἄκλανστος.¹ ἐγὼν δὲ οὐδείδω
Ἄγιδῶς τὸ φῶς· οὐρανοῦ
ρῶψτ' ἄλιος, ὅνπερ ἄμιν
Ἄγιδὼ μαρτύρεται
φαίνεν· οὐδὲ δὲ οὐτ' ἐπαινεῖν
οὔτε μωμῆσθαι νιν ἢ κλεινὰ χοραγὸς

¹ Bergk . . . κ . . . οις.

οὐδὲ λῶσ' ἔη· δοκέει γὰρ ημεν αὕτα
 ἐμπρεπῆς τώς, φπερ αἴ τις
 ἐν βοτοῖς στάσειεν ἵππον
 παγδν ἀεθλοφόρον καναχάποδα,
 νῶμ¹ ὑποπετριδίων ὄνείρων.

ἢ οὐχ ὁρῆς; ὁ μὲν κέλης
 Ἐνετικός, ἀ δὲ χαίτα
 τᾶς ἐμᾶς ἀνεψιᾶς
 Ἀγησιχόρας ἐπανθεῖ
 χρυσὸς ὡς ἀκήρατος,
 τό τ' ἀργύριον πρόσωπον
 διαφάδαν — τί τοι λέγω; —
 Ἀγησιχόρα, μέν' αὕτα. —
 ἀ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ οἶδος
 ἵππος εἰβήνω Κολαξαῖος δραμεῖται.
 ταὶ πελειάδες γὰρ ἀμίν
 Ὁρθίᾳ φάρος φεροίσταις
 νύκτα δί ἀμβροσίαν ἄτε σήριον
 ἄστρον αὐειρομέναι μάχονται.

Οὕτε γάρ τι πορφύρας
 τόσσος κόρος, ὥστ' ἀμύναι,
 οὕτε ποικίλος δράκων
 παγχρύσιος, οὐδὲ μίτρα
 Λυδία νεανίδων
 . . . ἄγαλμα,
 οὐδὲ ταὶ Ναννῶς κόμαι,
 ἀλλ' οὐδ' Ἐράτα σιειδής,

¹ νῶμα = νόημα, Bergk's conjecture. In his text he leaves a lacuna.

οὐδὲ Συλακίς τε καὶ Κλεησισῆρα,
οὐδ' ἐσ Αἰνησιμβρότας ἐνθοῖσα, φασεῖς·
'Ασταφίς τέ μοι γένοιτο
καὶ ποτηνέποι Φιλύλλα,
Δαμαγόρα τ' ἐρατά τε 'Ιανθεμίς,
ἀλλ' Ἀγησιχόρα με τηρεῖ.

But for the shameful deeds they had devised they suffered an evil fate. There is a vengeance exacted by the gods, and he is blest whoso brings the day to a close in gladness, without tears. For me I sing the radiance of Agido; like the sun she speeds, and bears witness to us that he is shining. But the fair leader of the chorus, though she were willing, suffers me not either to praise or to blame Agido; for it is she, she that shows herself conspicuous, as though one should place among herds of cattle a sturdy prize-winning horse, with ringing hoofs, such as is imaged in winged dreams.

See you not? 'Tis a steed of Enetian race, and the locks of my kinswoman Agesichora are bright as pure gold, and her face of silver sheen is manifestly—what should I liken it to?—Nay, keep thy place, Agesichora.—But next in beauty to Agido she will run with her like a horse of Kolaxis with the hound; for these doves vie one with another, rising before us through the divine night like the star of Sirius, as we bear the robe to Artemis.

Here is no such wealth of purple as to give a

change of raiment, nor cunningly-wrought, snake-shaped bracelet all of gold, nor Lydian snood, the ornament of maidens, nor is Nanno of the braided tresses with us, nor yet goddess-like Erate, nor Sylacis and Cleesisera; nor will you go to the house of Aenesimbrota and say, 'O that Astaphis were my companion, and that Philylla held speech with me, and Damagora, and fair Ianthemis'; not these, but Agesichora protects me.

VIII

(24)

Alcman Described

Οὐκ εἰς ἀνὴρ ἄγροικος οὐδέ
σκαιὸς οὐδὲ παρὰ σοφοῖσιν
οὐδὲ Θεσσαλὸς γένος
οὐδ' Ἐρυσιχαῖος οὐδὲ ποιμῆν,
ἀλλὰ Σαρδίων ἀπ' ἀκράν.

Thou art not a man clownish, nor dull-witted, not even in the eyes of the wise, nor a Thessalian in race, nor from Erysiche, nor a shepherd, but from lofty Sardis.

IX

(24)

"Επη τάδε καὶ μέλος Ἀλκμάν
εὗρε, γεγλωσσαμένον
κακκαβίδων στόμα συνθέμενος.

These words and strains Aleman found by heeding the note-giving mouth of the partridge.

X

(26)

Οὐ μ' ἔτι, πιρθενικαὶ μελιγάρνες ἴμερόφωνοι,
 γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλλος εἴην,
 ὃς τ' ἐπὶ κύματος ἄνθος ἀμ' ἀλκυόνεσσι ποτῆται
 νηλεγὲς ἥτορ ἔχων, ἀλιπόρφυρος εἴαρος ὅρνις.

No longer, O soft-voiced, sweetly-speaking maidens, can my limbs bear me. Would, ah! would that I were the halcyon that flies with its mates¹ over the surface of the wave, keeping an untroubled heart, the sea-blue bird of spring.

XI

(28)

Δῦσταν δ' ἄπρακτα νεάνιδες, ὥστ'
 ὅρνεις ἱέρακος ὑπερπταμένω.

And the maidens sank helpless, like birds when a kite flies overhead.

XII

(33)

Καί ποκά τοι δώσω τρίποδος κύτος,
 ϕέκ' ἔνι . . . ἀγείραις·
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
 ἔτνεος, οἷον ὁ παμφάγος Ἀλκμάν
 ἡγράσθη χλιερὸν πεδὰ τὰς τροπάς·

¹ The she-halcyons were believed to support the male, when it had become old, upon their wings.

οὐτὶ γάρ ἵν τετυγμένον ἔσθει,
ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,
ξατεύει.

And I will give you at some time a hollow cauldron in which to bring together . . . Now it is still untouched by fire, but soon it will be full of pea-soup, such as Aleman the all-devouring loves warm after mid-winter. For he eats nothing daintily prepared, but seeks after common things, like the people.

XIII

(34)

A Maenad

Πολλάκι δ' ἐν κορυφαῖς ὄρέων, ὅκα
θεοῖσιν ἄδη πολύφαμος ἔορτά,
χρύσιον ἄγγος ἔχοισα μέγαν σκύφον,
οἵα τε ποιμένες ἄνδρες ἔχουσιν,
χερσὶ λεόντειον γάλα θήσαο,
τυρὸν ἐτύρησας μέγαν ἄτρυφον ἀργιφόνταν.

And often on the heights of the mountains, when the many-voiced festal rites delight the gods, bearing a golden pail, a great bowl, such as shepherds have, thou didst press forth with thy hands the milk of a lioness, thou didst make a cheese huge, unbroken, shining white.

XIV

(35)

Sparta

"Ἐρπει γὰρ ἄντα τῷ σιδάρῳ
τὸ καλῶς κιθαρίσδην.

For the skilful playing of the lyre has equal
rank with the sword.

XV

(36)

"Ἔρος με δαῦτε Κύπριδος Φέκατι
γλυκὺς κατείβων καρδίαν ιαίνει.

Again does Love, streaming sweetly down at
the bidding of the Cyprian goddess, make warm
my heart.

XVI

(37)

A Poetess

Τοῦτο Φαδεῖαν . . . Μωσᾶν ἔδειξεν
δῶρον μάκαιρα παρθένων
ἀξανθὰ Μεγαλοστράτα.

This gift of the sweet Muses golden-haired
Megalostrate, queen amongst maidens, has given
to our sight.

XVII

(38)

*'Αφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἷα παιᾶς
παισδει
ἄκρ' ἐπ' ἄνθη καβαίνων, ἢ μή μοι θίγγεις, τῷ κυ-
παιρίσκω.*

Not here is Aphrodite, but mad love wantons
like a boy, treading the topmost flowers of the
sweet gale, which, prithee, touch not.

XVIII

(40)

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρη.

Paris of ill omen, fatal Paris, bane of hero-
nurturing Hellas.

XIX

(42)

Τίς δ' ἄν, τίς ποκα ῥὴ ἄλλω νόον ἀνδρὸς ἐνίσποι;

But who would ever easily declare the mind of
another?

XX

(43)

*Καὶ ποικίλον ἴκα, τὸν ἀμπέλων
δόφθαλμῶν ὀλετῆρα.*

And the spotted worm, destroyer of the vine-
buds.

XXI

(45)

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἵμερον
ῦμνῳ καὶ χαρίεντα τίθει χορόν.

Come, O Muse Calliope, daughter of Zeus,
begin the goodly lay, and add desire to the song,
and a fair band of dancers.

XXII

(47)

Εἴπατέ μοι τάδε, φῦλα βροτήσια.

Tell me this, ye tribes of mortals.

XXIII

(48)

Οῖα Διὸς θυγάτηρ
ἔρσα τρέφει καὶ Σελάνας [δίας].

Such things as the dew nourishes, daughter of
the air and moon.

XXIV

(50)

Μέγα γείτονι γείτων.

Neighbour to neighbour is a great good.

XXV

(57)

Μηδέ μ' ἀείδην ἀπέρυκε.

And keep me not from singing.

XXVI

(58)

*Πιπᾶν ὅρος ἀνθέον ὕλᾳ,
Νυκτὸς μελαινας στέρνον.*

The Rhipaean heights clothed with forest, the
bosom of black Night.

XXVII

(60)

*Εῦδουσιν δ' ὄρέων κορυφαί τε καὶ φάραγγες,
πρώονές τε καὶ χαράδραι,
φύλλα θ' ἐρπετά θ' ὅστα τρέφει μέλαινα γαῖα,
θῆρες τ' ὄρεσκῷοι καὶ γένος μελισσᾶν
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ἄλος·
εῦδουσιν δ' ὅιωνδν
φῦλα τανυπτερύγων.*

The crests and hollows of the mountains are asleep, and the headlands and ravines, and the leaves, and all creeping things that the dark earth nourishes, and the mountain-haunting beasts, and the race of bees, and the creatures in the depths of the dark-gleaming ocean ; and there is sleep among the tribes of broad-winged birds.

XXVIII

(66)

"Οσαὶ δὲ παιδεῖς ἀμέων
ἐντὶ, τὸν κιθαριστὰν αἰνέοντι.

All the girls in our band praise the poet
singing to his lyre.

XXIX

(67)

Οἶδα δ' ὁρνίχων νόμως
πάντων.

And I know the songs of all birds.

XXX

(76)

"Ωρας δ' ἔσηκε τρεῖς, θέρος
καὶ χεῖμα κώπωραν τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὅκα
σάλλει μέν, ἔσθίεν δ' ἄδαι
οὐκ ἔστιν.

And he made three seasons, summer, winter,
and autumn the third, and spring for the fourth,
when the world is in bloom, and one cannot
satisfy desire in eating.

XXXI

(81)

Fate

Λεπτὰ δ' ἄταρπος, νηλεὺς δ' ἀνάγκα.

Narrow is the path and pitiless the doom.

XXXII

(87)

Tantalus

Ἄνηρ δ' ἐν ἀρμένοισιν
ἀλιτρὸς ἥστ' ἐπὶ θάκω κατὰ πέτρας
δρέων μὲν οὐδέν, δοκέοντι δ' (ἐοικώς).

But he, the transgressor, sat upon a couch in the midst of good cheer, a stone overhanging him, seeing nought, but like to one who thinks he sees.

ARION

Arion, by birth a native of Lesbos, lived in Corinth under the protection of the tyrant Periander, who held power from 625-585 B.C. He was the first to organise the dithyramb, or choral hymn to Dionysus. His poetical fame is evidenced by the story of his preservation by the dolphins. The following poem, however, is generally considered from its diffuseness, and from other internal evidence, to be the work of some later poet of the dithyrambic school.

"Υψιστε θεῶν,
 πόντιε χρυσοτρίαινα, Πόσειδον,
 γαιάοχ', ἐγκύμον' ἀν' ἄλμαν·
 βραγχίοις περὶ δὲ σὲ πλωτοί
 θῆρες χορεύοντι κύκλῳ,
 κούφοισι ποδῶν ρίμμασιν
 ἐλάφρ' ἀναπαλλόμενοι, σιροί,
 φριξαύχενες, ὥκυδροιοι σκύλακες, φιλόμοντοι
 δελφῖνες, ἔναλα θρέμματα
 κουρᾶν Νηρεΐδων θεᾶν,
 ἃς ἐγείνατ' Ἀμφιτρίτα·
 οἵ μ' εἰς Πέλοπος γάν ἐπὶ Ταιναρίαν ἀκτάν
 ἐπορεύσατε πλαζόμενον Σικελῷ ἐνὶ πόντῳ,
 κυρτοῦσι νώτοις ὀχέοντες,
 ἄλοκα Νηρεῖας πλακός
 τέμνοντες, ἀστιβῆ πόρον, φῶτες δόλιοι
 ὡς μ' ἀφ' ἀλιπλόου γλαφυρᾶς νεώς
 εἰς οἶδμα πορφυροῦν λίμνας ἔριψαν.

Poseidon of the golden trident, lord of the sea,
 mightiest of gods, earth-encircling, dweller in
 the teeming brine, around thee fin-borne creatures
 gambol in a circle, the music-loving dolphins,
 leaping nimbly up with light-darting feet, snub-
 nosed and with bristling manes, whelps swift
 of speed, the sea-brood of the divine Nereid
 maids whom Amphitrite bore: ye who, when
 treacherous men cast me from the hollow, sea-

voyaging ship into the dark billows of the deep,
brought me, adrift on the Sicilian waters, to the
land of Pelops and the headland of Taenarus,
carrying me on your curved backs, cleaving the
furrow of the ocean plain, a path untrodden.

SAPPHO

Sappho, the greatest woman-poet of antiquity, was born in Lesbos towards the end of the seventh century B.C. She was of aristocratic birth, and the centre of a highly cultivated circle of Lesbian ladies, some of whom stood to her in the relation of pupils. She married, and had one daughter. The story of her hopeless love for Phaon, and her suicide by leaping from the Leucadian rock, is probably a mere fable suggested by the passionate nature of her verse. The name of Phaon does not occur in her extant fragments.

I
∨ (i)

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
 παῖ Δίος, δολόπλοκε, λίσσομαί σε,
 μή μ' ἀσαισι μήτ' ὄνιαισι δάμνα,
 πότνια, θῦμον·
 ἀλλὰ τυῖδ' ἔλθ', αἴποτε κάτερωτα
 τᾶς ἔμας αὐδῶς ἀτοισα πήλυι
 ἐκλυεις, πάτρος δὲ δόμον λίποισα
 χρύσιον ἥλθεις
 ἀρμ' ὑπαξεύξαισα· κάλοι δέ σ' ἄγον
 ὥκεες στροῦθοι περὶ γᾶς μελαίνας
 πύκνα δινεῦντες πτέρ' ἀπ' ὠράνω αἴθε-
 ρος διὰ μέσσω.
 αἴψα δ' ἔξικοντο· τὸ δ', ὁ μάκαιρα,
 μειδιάσαισ' ἀθανάτῳ προσώπῳ,
 ἥρε, ὅττι δηῦτε πέπονθα κῶττι
 δηῦτε κάλημι,
 κῶττι μοι μάλιστα θέλω γένεσθαι
 μαινόλα φύμῳ· τίνα δηῦτε Πείθω
 μαῖς ἄγην ἐς σὰν φιλότατα, τίς σ', ὁ
 Ψάπφ', ἀδικήει;
 καὶ γὰρ αἱ φεύγει, ταχέως διώξει,
 αἱ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἱ δὲ μὴ φίλει, ταχέως φιλήσει
 κωνκ ἐθέλουσα.

ἢλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον
ἐκ μεριμνᾶν, ὅσσα δέ μοι τέλεσσαι
θῦμος ἴμερρει, τέλεσον· σὺ δ' αὖτα
σύμμαχος ἔσσο.

Deathless Aphrodite of fair carven throne,
guile-weaving daughter of Zeus, I entreat thee,
oppress not my heart, O mistress, with grief and
torments. But come hither, if ever even at any
other time, hearing my voice afar off, thou didst
give ear, and didst come, leaving thy father's
golden house, having yoked thy chariot. And
swiftly above the dark earth the beauteous
sparrows, fluttering their feathered wings, bore
thee from the sky through mid-air, and quickly
they reached their goal. And thou, O goddess,
smiling with immortal face, didst ask what has
again befallen me, and why I again call, and
what in my frenzied heart I most wish to come
to pass. 'Whom art thou fain that Persuasion
should bring again to thy love? Who does thee
wrong, Sappho? For even if she flies, she shall
soon pursue, and if she receives not gifts, yet she
shall give them, and if she loves not, soon she
shall love even against her will.' Now too, I
pray thee, come, and free me from bitter cares,
and all that my heart yearns to accomplish, do
thou accomplish, and be thou thyself my ally.

X (2)

Φαίνεται μοι κῆνος ἵστος θέοισιν
 ἔμμεν ὄνηρ, ὅστις ἐναντίος τοι
 ἵξανει, καὶ πλασίον ἀδν φωνεύ-
 σας ὑπακούει
 καὶ γελαίσας ἴμερόεν, τό μοι μάν
 καρδίαν ἐν στήθεσιν ἐπτόασεν·
 ὡς γὰρ εὔιδον βροχέως σε, φώνας
 οὐδὲν ἔτ' εἴκει·
 ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον δ'
 αὐτικα χρῷ πῦρ ὑποδεδρόμακεν,
 δππάτεσσι δ' οὐδὲν ὅρημ, ἐπιρρόμ-
 βειστι δ' ἄκοναι.
 ἀ δὲ μίδρως κακχέεται, τρόμος δὲ
 παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
 ἔμμι, τεθνάκην δ' ὀλίγω πιδεύης
 φαίνομαι (ἄλλα).
 ἀλλὰ πὰν τόλματον.

That man seems to me to be the peer of the gods, whosoever sits opposite to thee, and hears close at hand thy soft voice and sweet laughter, which makes, I trow, the heart flutter in my breast. For when I have beheld thee for a little, no longer does any speech come to me, but my tongue is broken, and at once a light fire runs beneath my skin, and I see nothing

with my eyes, and there is a ringing in my ears. The sweat pours down, and a trembling seizes all my body, and I am paler than grass, and seem, frenzy-smitten, but a little way from death. Yet must all be dared.

III

(3)

*"Αστερες μὲν ἀμφὶ κάλαν σελάνναν
αἰψ' ἀποκρύπτοισι φάεννον εἶδος,
ὅπποτα πλήθοισα μάλιστα λάμπῃ
γᾶν . . .
. . . ἀργυρία.*

The stars about the fair moon quickly hide their shining face, whenever, drawing nigh, she most illumines the earth with silver light.

IV

(4)

*'Αμφὶ δὲ ψῦχρον κελάδει δι' ὕσδων
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα καταρρεῖ.*

And round the cool water the breeze murmurs through the apple boughs, and slumber streams down from the quivering leaves.

V

(5)

"Ελθε Κύπρι

*χρυσίαισιν ἐν κυλίκεσσιν ἄβρως
συμμεμιγμένον θαλίαισι νέκταρ
οίνοχεῦσα.*

Come, Cypris, pouring in golden cups nectar
delicately mingled with delight.

VI

(9)

*Αἴθ' ἔγω, χρυσοστέφαν' Ἀφροδίτα,
τόνδε τὸν πάλον λαχόην.*

Would that I, O golden-crowned Aphrodite,
might win this cast.

VII

(10)

The Muses

*Αἴ με τιμίαν ἐπόησαν ἔργα
τὰ σφὰ δοῖσαι.*

They made me honoured, giving me their own
arts.

VIII

(18)

*Τάδε νῦν ἐταίραις
ταῖς ἔμαισι τέρπνα κάλως ἀείσω.*

Now to my girl-comrades will I sweetly sing
these strains of delight.

IX

(12)

*"Οττινας γάρ
εὖ θέω, κῆνοί με μάλιστα σίννον-
ται.*

For those most injure me to whom I do well.

X

(14)

*Ταῖς κάλαις ὕμμιν (τὸ) νόημα τῷμον
οὐδὲ διάμειπτον.*

To you, fair maids, my mind changes not.

XI

(16)

The reference is to doves.

*Ταῖστι (δὲ) ψῦχρος μὲν ἔγεντο θῦμος,
παρ δὲ εἰσι τὰ πτέρα.*

Their heart grew cold, and they droop their wings.

XII

(19)

*Πόδας δέ
ποίκιλος μάσλης ἐκάλυπτε, Λύδι-
ον κάλον ἔργον.*

And richly dyed leather, the fair work of Lydia, hid her feet.

XIII

(21)

... "Εμεθεν δ' ἔχεισθα λάθαν.

But of me thou hast forgetfulness.

XIV

(22)

"Η τιν' ἄλλον
(μᾶλλον) ἀνθρώπων ἔμεθεν φίλησθα.

Or thou lovest some other of mortals rather
than me.

XV

(23)

Καὶ ποθήω καὶ μάομαι.

I do both yearn and desire.

XVI

(27)

Σκιδναρένας ἐν στήθεσιν ὅργας
μαψυλάκαν γλῶσσαν πεφύλαχθαι.

When anger over-spreads the heart, keep
guard on the idly-barking tongue.

XVII

(28)

The answer to Alcaeus (*vid. Alcaeus, Frag. xxix.*), written in his own metre.

Αἰ δ' ἵχες ἔσλων ἴμερον ἢ κάλων,
καὶ μή τι Φείπην γλῶσσ' ἐκύκα κάκον,
αἰδῶς κέ σ' οὐ κίχανεν ὅππατ',
ἀλλ' ἔλεγες περὶ τῷ δικαίως.

If thou hadst a desire for things good and right, and if thy tongue were not planning to speak something ill, shame would not hold down thy eyes, but thou wouldest speak thereon openly.

XVIII

(29)

Στᾶθι κᾶντα φίλος . . .
καὶ τὰν ἐπ' ὄσσοις ἀμπέτασον χάριν.

Stand opposite, beloved, and reveal the grace that is upon thine eyes.

XIX

(30)

Μνάσεσθαι τινά φαμι καὶ ὕστερον ἄμμεων.

I say that even hereafter men will remember me.

XX

(33)

Ἡράμαν μὲν ἔγω σέθεν, Ἄτθι, πάλαι πότα.

I loved thee once, Atthis, long ago.

XXI

(34)

Σμίκρα μοι πάϊς ἔμμεν ἐφαίνεο κῦχαρις.

Thou didst seem to me to be a girl small and
ungraceful.

XXII

(36)

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοῆματα.

I know not what I should do, my thoughts are
wain.

XXIII

(37)

Ψαύην δ' οὐ δοκίμοιμ' ὄρανω δύσι πάχεσιν.

But I deem not that I touch the heavens with
my two arms.

XXIV

(38)

Ὤς δὲ παῖς πεδὰ μάτερα πεπτερύγωμαι.

And I flutter like a child to its mother.

XXV

(39)

Ἔρως ἄγγελος ἵμερόφωνος ἀήδων.

The messenger of spring, the sweet-voiced nightingale.

XXVI

(40)

*Ἔρως δαῦτέ μ' ὁ λυσιμέλης δόνει,
γλυκύπικρον ἀμάχανον ὅρπετον.*

Again does love shake me, love that makes loose the limbs, the creature bitter-sweet, relentless.

XXVII

(41)

*Ἄτθι, σοὶ δ' ἔμεθεν μὲν ἀπίγχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότγ.*

To thee, Atthis, it was hateful to have thought for me, but thou fliest to Andromeda.

XXVIII

(42)

*(Ἔρως δαῦτ' ἐτίναξεν ἔμοι φρένας),
ἀνεμος κατ' ὄρος δρύσιν ἐμπέσων.*

Love again stirs my heart, like a wind falling on the oaks upon the mountain.

XXIX

(45)

"Αγε δὴ χέλυ διά μοι
φωνάεσσα γένοιο.

Come, divine lyre, make thyself vocal for me.

XXX

(46)

Κάπάλαις ὑποθύμιδας
πλέκταις ἀμπ' ἀπάλῃ δέρῃ.

And soft garlands woven about the soft neck.

XXXI

(51)

Κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
Ἐρμᾶς δ' ἔλεν ὅλπιν θεοῖς οἰνοχόησαι.
κῆνοι δ' ἄρα πάντες καρχήσιά τ' ἡχον
κἄλειβον, ἀράσαντο δὲ πάμπαν ἔσλα
τῷ γάμβρῳ.

And there a bowl of ambrosia had been mixed,
and Hermes took a beaker to pour for the gods.
And they all had cups, and made libation, and
prayed for the bridegroom all good things.

XXXII

(52)

*Δέδυκε μὲν ἀ σελάννα
καὶ Πληταδες, μέσαι δέ
νύκτες, παρὰ δ' ἔρχετ' ὥρα,
ἔγω δὲ μόνα κατεύδω.*

The moon has set, and the Pleiads, and it is
midnight, and the hour goes by, but I lie alone.

XXXIII

(53)

*Πλήρης μὲν ἐφαίνετ' ἀ σελάννα,
αἱ δ' ὡς περὶ βῶμον ἐστάθησαν.*

The moon showed full, and the women stood
as though round an altar.

XXXIV

(54)

*Κρῆσσαι νύ ποτ' ὅδ' ἐμμελέως πόδεσσιν
ῳρχεῦντ' ἀπάλοις ἀμφ' ἐρόεντα βῶμον,
πόας τέρεν ἄνθος μάλακον μάτεισαι.*

Thus did Cretan maids once dance in time
with soft feet round the fair altar, treading the
tender yielding blooms of the grass.

XXXV

(56)

Φαῖστι δή ποτα Λήδαν ὑακίνθινον
πεπυκαδμένον ὥϊον
εὔρην.

They say that Leda once found a hidden egg,
hyacinth-white.

XXXVI

(57)

Οφθάλμοις δὲ μέλαις νύκτος ἄωρος.

And upon the eyes the black sleep of night.

XXXVII

(60)

Δεῦτε γυναικές βρατιές, καλλίκοροι τε Μοῖσαι.

Hither now, ye delicate Graces and fair-haired
Muses.

XXXVIII

(62)

Κατθυάσκει, Κυθέρη, ἄβρος Ἀδωνις, τί κε θεῖμεν;
καττύπτειτε κόραι καὶ κατερείκεσθε χίτωνας.

Delicate Adonis is dying, Cytherea, what should
we do? Beat upon your breasts, maidens, and
rend your garments.

XXXIX

(64)

Love

Ελθοντ' ἐξ ὄρύνω πορφυρίαν περθέμενον χλάμυν.

Coming from on high, clad in a purple stole.

XL

(65)

Βροδοπάχεες ὥγαι Χάριτες, δεῦτε Δίος κόραι.

Rosy-armed maidens Graces, daughters of Zeus,
come hither.

XLI

(68)

In Mulierem Indoctam

Κατθάνοισα δὲ κεύτει πότα, κωνὸν μιαροσύνα σέθει
ἔσσετ' οἵτε τότε οἵτ' ἵστερον· οὐ γὰρ πεδέχεις βρόδων
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κινέτην δόμοις
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.

Some day thou shalt lie low in death, and there
shall be no memory of thee neither then nor
afterwards, for thou hast no share in the roses
from Pieria; but even in the halls of Hades thou
shalt wander obscure, flitting with the shadowy
dead.

XLII

(69)

Οὐδ' ἵνα δοκίμοιμι προσίδονταν φάος ἀλίω
 ἔστεσθαι σοφίαν πάρθενοι εἰς οὐδένα πω χρόνοι
 τοιαύταν.

Methinks that in no time to come will any
 naiden that sees the light of the sun be such in
 wisdom.

XLIII

(70)

Τίς δ' ἀγροιῶτίς τοι θέλγει νόον,
 οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων :

What graceless creature bewitches thy mind,
 that knows not how to draw her gown about her
 ankles?

XLIV

(72)

. . . Ἀλλά τις οὐκ ἔμμι παλιγκότων
 ὅργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω.

Nay, I am not one of the vindictive in spirit,
 but have a gentle heart.

XLV

(73)

Αὐτὰρ ὥραῖαι στεφανηπλόκευν.

But in their time they plaited garlands.

XLVI

(75)

Ἄλλ' ἔων φίλος ἄμμιν (ἄλλο)
 λέχος ἄρνυντο νεώτερον·
 οὐ γὰρ τλάσομ' ἔγω ξυνοίκην
 νέω γ' ἔσσα γεραιτέρα.

Be to me a friend, but choose another younger
 consort, for I thy elder will not endure to mate
 with a youth.

XLVII

(77)

Ἄσταροτέρας οὐδαμ' ἐπ', ὁ παριν, σέθεν τύχοισα.

Having never yet, O fair one, found a maiden
 more disdainful than thee.

XLVIII

(78)

Σὺ δὲ στεφάνοις, ὁ Δίκο, περθέσθ' ἐράταις φόβαισιν,
 ὅρπακας ἀνύτοι σινέρραιστ' ἀπάλαισι χέρσιν·
 εὐάνθεσιν ἐκ γὰρ πέλεται καὶ χάριτος μακαιρῶν
 μᾶλλον προτέρην ἀστεφανότοισι δ' ἀπνυστρέφονται.

But do thou, Dice, place garlands about thy
 fair tresses, twining sprays of dill with thy tender
 hands. For to those decked with flowers it is
 also granted to excel more in the favour of the
 gods, but from the ungarlanded they turn away.

XLIX

(79)

Ἐγω δὲ φίλημ' ἀβροσύναν, καὶ μοι . . . τὸ λάμπρον
ἔρος . . . ἀελίῳ καὶ τὸ κάλον λέλογχεν.

But I am a lover of daintiness, and my joy in
the light of the sun holds within it things radiant
and fair.

L

(80)

Ο πλοῦτος ἄνευ σεῦ γ' ἀρέτα 'στ' οὐκ ἀσίνης
πάροικος.

Wealth without thee, O virtue, is a mischievous
neighbour.

LI

(83)

Δαύοις ἀπάλας ἐτάρας
ἐν στήθεσιν.

Mayest thou sleep in the bosom of thy tender
love.

LII

(85)

Εστι μοι κάλα πάϊς, χρυσίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κλῆϊς ἀγαπάται,
ἀντὶ τᾶς ἔγω οὐδὲ Λιδίαν παισαν οὐδὲ ἔρανναν . . .

I have a fair daughter, Cleïs the beloved, in
aspect like a golden flower, for whom I would
not take all Lydia or beauteous . . .

LIII

(90)

Γλύκεια μᾶτερ, οὕτοι δύναμαι κρέκην τὸν ἵστον,
πόθῳ δάμεισα παῖδος βραδίναν δι' Ἀφρόδιταν.

Sweet mother, I cannot weave the web, for
I am overcome with love for a youth at the
will of delicate Aphrodite.

LIV

(91)

"Ιψοι δὴ τὸ μέλαθρον
'Υμήναον
ἀέρρετε τέκτονες ἄνδρες·
'Υμήναον.
γάμβρος ἔρχεται ἵστος "Αρενī,
('Υμήναον)
ἄνδρος μεγάλω πόλυ μείζων
('Υμήναον).

Raise the roof high, carpenters (Hymenaeus!).
The bridegroom comes, mighty as Ares, (Hymenaeus!),
taller far than a tall man, (Hymenaeus!).

LV

(92)

Πέρροχος, ὡς ὅτ' ἄοιδος ὁ Λέσβιος ἀλλοδάποιστιν.

Towering as the Lesbian singer above those of
other lands.

LVI

(93)

The Bride

Οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδω
 ἄκρον ἐπ' ἄκροτάτῳ· λελάθοντο δὲ μαλοδρόπησ,
 οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι.

Like the sweet apple which reddens upon the
 top bough, at the top of the topmost bough, but
 the gatherers forgot it, nay, forgot it not utterly,
 but could not reach it.

LVII

(94)

Unwooed

Οἴαν τὰν ὑάκινθον ἐν οὔρεσι ποίμενες ἄνδρες
 πόσσι καταστείβοισι, χάμαι δ' ἐπιπορφύρει ἄνθος.

Like the hyacinth which the shepherds tread
 underfoot upon the mountains, and its flower lies
 purple on the ground.

LVIII

(95)

The Marriage Star

Φέσπερε, πάντα φέρων, ὅσα φαίνολις ἐσκέδασ' αἴως,
 φέρεις οὖν, φέρεις αἴγα, φέρεις ἄπυ ματέρι παιῶν.

Hesperus, bringing all things that the bright
 dawn scattered, thou bringest the sheep and the
 goat, thou hurriest the child to its mother.

LIX

(98)

Possibly taunts directed by the maidens against the bridegroom's friend who kept guard over the marriage chamber.

Θυρώρῳ πόδες ἐπτορόγυιοι,
τὰ δὲ σάμβαλα πεμπεβόησα,
πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

Seven fathoms long are the door-keeper's feet,
and his shoes are of five bulls' hides, and ten
shoemakers wrought them.

LX

(99)

Ολβιε γάμβρε σοὶ μὲν δὴ γάμος, ὡς ἄραο,
ἐκτετέλεστ', ἔχης δὲ πάρθενον, ἀν ἄραο.

Happy bridegroom, for thee has marriage come
to pass as thou didst pray, and thou hast the
maiden for whom thou didst pray.

LXI

(101)

Ο μὲν γὴρ κάλος, ὅστοι ἴδην, πέλεται (ἄγαθος),
ο δε κάγαθος αὕτικα καὶ κάλος ἔστεται.

For he that is beautiful is good so far as to
look upon, but he that is good will forthwith be
beautiful as well.

LXII

(104)

Τίφ σ', ὁ φίλε γάμβρε, κάλως ἔκαστο ;
ὅρπακι βραδίνῳ σε κάλιστ' ἔκαστο.

To what, dear bridegroom, should I rightly
liken thee? To a slender sapling do I most
rightly liken thee.

LXIII

(105)

Χαῖρε, νύμφα,
χαῖρε, τίμιε γάμβρε, πόλλα.

Hail, O bride, much hail, O honoured bride-
groom.

LXIV

(106)

Οὐ γὰρ ἦν ἀτέρα πάις, ὁ γάμβρε, τοιαύτα.

For no other girl, O bridegroom, was like this.

LXV

(109)

Παρθενία, παρθενία, ποῦ με λίποισ' ἀποίχῃ ;
Οὐκέτι ἥξω πρὸς σέ, οὐκέτι ἥξω.

Maidenhood, maidenhood, whither hast thou
gone leaving me?

Never more will I come to thee, never more
will I come.

LXVI

(121)

"Ανθε' ἀμέργονταν παῖδ' ἄγαν ἀπαλάν.

A maiden most tender, gathering flowers.

LXVII

(122)

Πόλυ πάκτιδος ἀδυμελεστέρα, χρύσω χρυσοτέρα.

Far sweeter-sounding than the harp, more gold than gold.

LXVIII

(129)

'Ροδοπήχεις καὶ ἐλικώπιδες καὶ καλλιπάρυγοι καὶ μελίφωνοι.

Maidens with rosy arms, and glancing eyes, fair cheeks, and voice of honey.

LXIX

(133)

Hesperus

'Αστέρων πάντων ὁ κάλιστος.

Of all stars the fairest.

LXX

(136)

'Αλλ' οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ θρῆνον ἔμμεναι· οὐκ ἄμμι πρέπει τάδε.

But it is not right that there be mourning in the house of a poet; these things befit us not.

LXXI

(137)

Τὸ θνάσκειν κακόν· οὕτω κεκρίκαστι θεοί·
θνασκον γὰρ ἀν εἴπερ κάλον ἦν τόδε.

Death is evil, the gods have so judged ; for if
t were good, they would have died.

Epigrams assigned to Sappho in the line
τίδες, ἀρνίας ἔδοσε τὸν ἔντεινον, οὐ τοις ἔργοις,
φωνὰν ἀκαμάτην κατέβειν τρίποτα.
Ἄστοις με κέρα Λατοῦς ἀνείρησεν Αργότο
Ἐίσωστι λεσσάδες τὴν Σκενειάδα,
πρόπολες, δύσπονα γυναικῶν· οὐ τοις
πρόσφρντι ἀμετέραν εὐκλίσσοντα γυναικαν.

Τημάδος ἡδος κούνις, τὸν διή πρὸ γένεσος θεοῖς·
δεξιότο Φεροσσοῖς κυνίσος ἔλλειψις,
δε καὶ διεσθίμενας πάτητο γενθάνει σιδηρη
διλεκτεῖς οὐραντάν κρατοῖς ἔδειτο κούνις.

Τῷ γριπεῖ Πλειάραι πατητῷ ἐπέσηκε Αἰενίδηνος
κύρτοις τοι κάπιας, μήδεις κανεὶς θέτεις.

ALCAEUS

Alcaeus was an aristocrat of Mitylene in Lesbos, and belongs to the close of the seventh and the earlier part of the sixth century B.C. He was engaged in constant political strife with men such as Myrsilus (referred to in *Frag. viii.*), who endeavoured to establish themselves as tyrants of Mitylene. Part of his turbulent life was spent in exile and foreign warfare. The distractions of the state led ultimately to the appointment of Pittacus as dictator (*Frag. xviii.*), who exercised a just and wise rule. During his government Alcaeus and his brother nobles attempted to reinstate themselves by arms, but were defeated. Alcaeus was taken prisoner, but received his liberty from Pittacus.

(5)

To Hermes

Χαῖρε Κυλλάνας ὁ μέδεις, σὲ γάρ μοι
 θῦμος ὅμνην, τὸν κορύφαις ἐν αὐταῖς
 Μαῖα γέννατο Κρονίδᾳ μίγεισα.

Hail, thou that art Lord of Cyllene, for thee
 it is my desire to sing, whom Maia, wedding
 the son of Chronos, bore on the very mountain
 tops.

II

(9)

To Athene

Ὦ Ωνασσ' Ἀθανάα πολεμαδόκος,
 ἃ ποι Κορωνήας ἐπὶ πίσεων
 ναύω πάροιθεν ἀμφὶ (βαίνεις)
 Κωραλίω ποτάμῳ παρ' ὅχθαις.

Queen Athene, steadfast in battle, that on
 the meadows of Coronea keepest ward before
 thy temple, by the banks of the river Coralius.

III

(13B)

Love

*Δεινότατον θέων,
(τὸν) γέννατ' εὐπέδιλλος Ἰρις
χρυσοκόμα Ζεφύρῳ μίγεισα.*

Most terrible of the gods, whom fair-sandalled
Iris bore to the golden-haired Zephyr.

IV

(15)

Μαρμαίρει δὲ μέγας δόμος χάλκῳ πᾶσα δ' Ἄρη
κεκόσμηται στέγα
λάμπραισιν κυνίαισι, καττὰν λεῦκοι κατύπερθεν
ἴππιοι λόφοι
νεύοισιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκιαι
δὲ παστάλοις
κρύπταισιν περικείμεναι λάμπραι κνάμιδες, ἄρκοι
ἰσχύρω βέλευς,
θώρακές τε νέοι λίνω κοῦλαί τε κατ' ἄσπιδες
βεβλήμεναι·
παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ἔρματα πόλλα
καὶ κυπάττιδες·
τῶν οὐκ ἔστι λάθεστος, ἐπειδὴ πρώτιστ' ὑπὸ Φέργον
ἔσταμεν τόδε.

The great house flashes with bronze, and the
whole dwelling is decked in honour of Ares with
shining helmets, over which white horsehair

ests, ornaments of the heads of warriors, nod
om above. And gleaming brazen greaves,
arding off the fiercee dart, cover the pegs on
hich they hang, and there are new linen corse-
ts and hollow shields laid upon the ground.
nd by them are swords from Chalcis, and many
a apron-piece and jerkin. These it is not meet
at we forget, so soon as we set ourselves to this
onflict.

V

(16)

. . . βλήχρων ἀνέμων ἀχείμαντοι πνόαι.

The unvexed breath of faint breezes.

VI

(18)

The Ship of the State

Λοινέτημι τῶν ἀνέμων στάσιν·
τὸ μὲν γὰρ ἐνθεν κῦμα κυλίνδεται,
τὸ δ' ἐνθεν ἄμμες δ' ἀν τὸ μέσσον
νῦι φορήμεθα σὺν μελαίνῃ,
χείμωνι μοχθεῦντες μεγάλῳ μάλα·
περ μὲν γὰρ ἄντλος ἵστοπέδαν ἔχει,
λαῖφος δὲ πὰν ζάδηλον ἥδη
καὶ λάκιδες μέγαλαι κατ' αὐτο·
χόλαισι δ' ἄγκοιναι.

I understand not the strife of the winds, for
now the wave is rolled from this side, and now

from that, and we are carried in the midst in our dark ship, labouring sore in the great storm. For water surrounds the mast-step, and the whole sail can now be seen through, and there are great rents in it, and the yard-ropes are loosened.

VII

(19)

*Tὸ δηῦτε κῦμα τῶν προτέρων ὅνω
στείχει, παρέξει δ' ἄμμι πόνον πόλυν
ἄντλην, ἐπεί κε νᾶος ἐμβά
νή (ατα).*

Again comes the wave higher than those before, and will make us prove the fulness of much woe, when it strikes the ship's hold.

VIII

(20)

*Νῦν χρὴ μεθύσθην καὶ τινα πρὸς βίαν
πῶνην, ἐπειδὴ κάτθανε Μύρσιλος.*

Now must one be drunk and carouse riotously, since Myrsilus is dead.

IX

(23)

"Ανδρες πόλης πύργος ἀρεῖοι.

Men of valour are a city's bulwark.

X

(25)

"Ωνηρ οῦτος δι μαιόμενος τὸ μέγα κρέτος
ἀντρέψει τάχα τὰν πόλιν· ἀ δ' ἔχεται ρόπας.

This man, seeking after supreme dominion,
will quickly overthrow the city: it hangs upon
a turn of the scale.

XI

(26)

Οὐδέ πω Ποσείδαν
ἄλμυρον ἐστυφέλιξε πόντον·
οἶον (πέδον) γὰς γὰρ πέλεται σέων.

Not yet has Poseidon smitten the salt sea,
for it is smooth as the floor of the gods' earth.

XII

(27)

"Ἐπταζον ὥστ' ὄρνιθες ὥκυν
αἰετον ἐξαπίνας φάνεντα.

They shrank like birds from a swift eagle,
when suddenly he appears.

XIII

(30)

Τὸ γὰρ
"Αρενὶ κατθάνην κάλον.

For it is glorious to die in service to Ares.

XIV

(33)

To His Brother Antimenidas

Ὕλθες ἐκ περάτων γᾶς ἐλεφαντίναν
 λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,
 (ἐπειδὴ μέγαν ἄθλον Βαβυλωνίοις
 συμμάχεις τέλεσας, ῥύσαο τ' ἐκ πόνων),
 κτένναις ἄνδρα μαχαίταν βασιληῖων
 παλαίσταν ἀπολείποντα μόνον μίαν
 παχέων ἀπὸ πέμπων.

Thou hast come from the ends of the earth,
 bearing a sword with gold-bound ivory hilt, for
 thou didst bring to a close for the men of
 Babylon a great contest, making thyself their
 ally, and didst free them from toils, slaying a
 man that was a warrior, who lacked but one
 hand's breadth of five royal cubits.

XV

(34)

"Υει μὲν ὁ Ζεύς, ἐκ δ' ὄράνω μέγας
 χείμων, πεπάγασιν δ' ὑδάτων ρόαι.

* * * *

κάββαλε τὸν χείμων', ἐπὶ μὲν τίθεις
 πῦρ, ἐν δὲ κίρναις οἶνον ἀφειδέως
 μέλιχρον, αὐτὰρ ἀμφὶ κόρσα
 μάλθακον ἀμφιτίθη¹ γνόφαλλον.

Zeus rains, and there comes a great storm from

¹ Bergk, ἀμφὶ . . . γνόφαλλον.

the sky, and the streams of water are frozen . . .
 Fight the cold down, piling up the fire, and
 mixing without stint the honey-sweet wine, and
 place a soft cushion about thy head.

XVI

(35)

Οὐ χρὴ κάκοισι θῦμον ἐπιτρέπην·
 προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
 ὦ Βύκχι, φάρμακον δ' ἄριστον
 οἶνον ἐνεικαμένοις μεθύσθην.

It is not well to turn the mind to troubles, for
 we shall profit nothing, O Bacchus, by grieving ;
 but the best remedy is that we have wine brought
 and make us drunk.

XVII

(36)

Αλλ' ἀνήτω μὲν περὶ ταῖς δέραισιν
 περθέτω πλέκταις ὑποθύμιδάς τις.
 καδ δὲ χεινάτω μύρον ἀδυ κατ τῷ
 στήθεος ἄμμι.

But let some one place about our necks
 wreathed garlands of dill, and pour fragrant
 myrrh down upon our breast.

XVIII

(37)

Τὸν κακοπάτριδα

Πιττακὸν πόλιος τᾶς διχόλω καὶ βαρυδαίμονος
ἐστάσαντο τύραννον μέγ' ἐπαινέοιτες ἀνλλεες.

They all with great acclaim made low-born
Pittacus tyrant of the hapless city, divided a-
gainst itself.

XIX

(39)

Τέγγε πνεύμονας οἴηφ· τὸ γὰρ ἄστρον περιτέλλεται,
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαισ' ὑπὸ καύματος.
ἄχει δ' ἐκ πετάλων Φάδεα τέττιξ, πτερύγων δ' ὑπὸ¹
κακχέει λιγύραι (πύκνοι) ἀοίδαι, (θέρος) ὄπποτα
φλόγιον κατὰ γῆν πεπτάμενοι πάντα κατανάγη.
ἄνθει καὶ σκόλυμος· νῦν δὲ γύναικες μιαρώταται,
λέπτοι δ' ἄνδρες, ἐπεὶ καὶ κεφάλαι καὶ γόνα Σείριος
ἄξει.

Wet the throat with wine, for the dog-star
rises, and the season weighs heavy, and all
things are athirst with heat. And the cicada
sounds sweetly from among the leaves, and
pours shrill notes from its wings unceasingly,
while fiery summer, spread over the earth, dries
all things up. In flower, too, is the golden
thistle; and now women are fullest of desire,
but men are languid, for Sirius scorches head
and knee.

XX

(41)

Πίνωμεν· τί τὸ λύχνον μένομεν; δάκτυλος ἀμέρα.
 καδ δ' ἄειρε κυλίχναις μεγάλαις, αἴτ' ὅτι Οἰκι λαῖς·
 οἶνον γὰρ Σεμέλας καὶ Δίος νῖος λαθικάδεα
 ἀνθρώποισιν ἔδωκ· ἔγχεε κίρναις ἔνα καὶ δύο
 πλέαις κακ κεφάλας, ἀ δ' ἀτέρα τὰν ἀτέραν κύλιξ
 ὠθήτω.

Let us drink; why wait we for the lamp?
 There remains but a finger's breadth of day.
 Lift down the great cups, or whatever thou wilt,
 Oecis, for the son of Semele and Zeus gave to
 men wine that banishes care. Fill them full
 above the brim, mixing one measure of water
 and two of wine, and let goblet follow quick
 upon goblet.

XXI

(42)

Alcaeus Grown Old

Κατ τᾶς πόλλα πιθοίσας κεφάλας κακχεάτω μύρον
 καὶ κατ τῷ πολίω στήθεος.

Let some one pour myrrh over the toil-worn
 head and hoary breast.

XXII

(44)

Μηδὲν ἄλλο φυτεύσῃς πρότερον δέιδριον ἀμπέλω.

Plant no other tree before the vine.

XXIII

(45)

Ὕπος ἀνθεμόεντος ἐπάιον ἐρχομένοιο.

I heard the flower-decked spring approaching.

XXIV

(46)

*Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἱ χρὴ συμποσίας ἐπ' ὄνασιν ἔμοι γεγένησθαι.*

I bid them call the fair Menon, if I am to have joy of the revel.

XXV

(47)

*"Αλλοτα μὲν μελιάδεος, ἄλλοτα δ'
δεξιτέρω τριβόλων ἀρυτήμενοι.*

Drawing wine sometimes honey-sweet, and sometimes more sharp than a prickly burr.

XXVI

(49)

*"Ως γὰρ δήποτ' Ἀριστόδαμόν φαισ' οὐκ ἀπάλαμνον
ἐν Σπάρτᾳ λόγον
εἴπην· χρήματ' ἀνηρ, πέιναρος δ' οὐδεὶς πέλετ' ἔσλος
οὐδὲ τίμιος.*

For thus they say Aristodemus once spake in Sparta no foolish word : wealth makes the man, and no one that is poor is good or honoured.

XXVII

(50)

Δοκίμοι δ' ἄριστος ἔμμεναι
 πώνων· αἱ δέ κ' ὀιῆσι *F*ᾶδνς περὶ φρένας οἶνος, αὐ
 δὶς ἄθλιος.
 κᾶπος γὰρ κεφάλαι κατίσχει· τὸν *F*ὸν θαμὰ θῦμον
 αἰτιάμενος
 πεδαμενόμενός τ' ἀσύζει· τόκ' οὐκέτι *F*αινδάνει· πῶ
 τάνδε, πῶ.

And he seems when drinking to be most blest.
 But if the sweet wine gives him joy at heart,
 afterwards he is twice accurst. For heaviness
 weighs down his head, and, chiding often his own
 soul and repenting, he is possessed with grief.
 Then no longer does the strain ‘Drink, drink
 this cup,’ please him.

XXVIII

(53)

Οἶνος γὰρ ἀνθρώποις δίοπτρον.

For wine is a spying-glass upon men.

XXIX

(55)

Written, by way of compliment, in Sappho's characteristic
 metre. Cf. Sappho, Frag. xvii.

Ίόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι,
 θέλω τι *F*είπην, ἀλλά με κωλύει αἴδως.

Violet-weaving, pure, soft-smiling Sappho,
 something I wish to say, but shame prevents me.

XXX

(56)

Δέξαι με κωμάζοντα, δέξαι, λίστομαι σε, λίστομαι.

Receive me, who come with revel, receive, I entreat, I entreat thee.

XXXI

(57)

Oīnos, ὁ φίλε παῖ, καὶ ἀλάθεα.

Wine and truth, dear child.

XXXII

(62)

Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρίνοι.

The maiden Graces received thee, Crino, in their bosom.

XXXIII

(63)

"Αεισον ἄμμι τὰν ἴόκολπον.

Sing to us her of the dusky breast.

XXXIV

(76)

Kai κ' οὐδὲν ἐκ δένος γένοιτο.

And from nothing nothing would come.

XXXV

(82)

*Nῦν δ' (αὗτ') οὗτος ἐπικρέτει
κινήσαις τὸν ἀπ' ἕρας πύματον λίθον.*

But now again this one prevails, moving his last piece forward from the line.

XXXVI

(83)

*Αἴκ' εἴπης, τὰ θέλεις, (αὗτος) ἀκούσαις κε, τά κ' οὐ
θέλοις.*

If you say the things that you wish, you will yourself hear the things that you would not wish.

XXXVII

(84)

*"Ορνιθες τίνες οἴδ'; ὡκεάνω γὰς τ' ἀπὸ περράτων
ἡλθον πανέλοπες ποικιλόδειροι ταννσίπτεροι.*

What birds are these? From the ends of the sea and earth they have come, broad-winged mallards with necks of many-coloured plumage.

XXXVIII

(92)

*Ἀργάλεον πενία κάκον ἀσχετον, ἀ μέγα δάμναις
λᾶον ἀμαχανίᾳ σὺν ἀδελφέᾳ.*

A grievous, resistless ill art thou, O Poverty, that with thy sister Helplessness dost heavily oppress the people.

VERSES ATTRIBUTED TO
THE SAGES

The following names, Pittacus, Bias, Chilo, and Thales are those of four of the seven Wise Men of Greece, who belong to the early part of the sixth century. Pittacus has been already mentioned in connection with Alcaeus as the ruler of Mitylene. Bias was a native of Priene in Ionia, and was living as late as the subjugation of the Ionian cities by the Persians. Chilo belonged to Sparta, where he held the post of ephor. Thales of Miletus is the first recorded figure in Greek philosophy.

PITTACUS

Ἐχοντα δεῖ τόξον τε καὶ ἴοδόκον φαρέτραν
στείχειν ποτὶ φῶτα κακόν·
πιστὸν γὰρ οὐδὲν γλῶσσα διὰ στόματος
λαλεῖ διχόμυθον ἔχοντι καρδίᾳ νόημα.

With bow and arrow-holding quiver must one draw near to an evil man ; for the tongue utters nothing trustworthy through the lips of those who have in their heart a double-speaking thought.

BIAS

Ἄστοισιν ἀρέσκει πᾶσιν ἐν πόλει, ὃκε μένγις·
πλείσταν γὰρ ἔχει χάριν· αὐθάδης δὲ τρόπος
πολλάκι δὴ βλαβερὰν ἔξελαμψεν ἄταν.

Make thyself pleasing to all the townsfolk in the city, wheresoever thou dost abide, for that brings most favour ; but from a stubborn spirit mischievous ruin has often flamed forth.

CHILO

Ἐν μὲν λιθίναις ἀκόναις ὁ χρυσὸς ἔξετάζεται
διδοὺς βάστανον φανεράν·
ἐν δὲ χρυσῷ
ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκ' ἔλεγχον.

Gold yields a clear test of itself when tried upon the touchstone, and the mind of good men and bad yields proof of itself in gold.

THALES

Οὐ τι τὰ πολλὰ ἔπη φρονίμην ἀπεφίγνατο δόξαν·
ἔν τι μάτευε σοφόν,
ἔν τι κεδνὸν αἴρον·
παίσεις γὰρ ἀνδρῶν κωτίλων γλώσσας ἀπεραντο-
λόγους.

It is not many words that are a sign of prudent thought. Seek one wise thing, choose one trustworthy thing, for so thou wilt make to cease the endlessly prating tongues of chatterers.

STESICHORUS

Stesichorus (*circ. 630-550 B.C.*) was a native of Himera in Sicily. The most important part of his work consisted in the reproduction of the old epic stories in lyric form.

The first three fragments are from the Geryoneis, the account of the expedition of Hercules to seize the cattle of Geryon in the island of Gades. The first fragment describes the birthplace of Eurythion, Geryon's herdsman, Erythea being an old name for Gades, and Tartessus for the river Baetis. The second refers to the entertainment given to Hercules, after his return from the expedition, by the centaur Pholus. The third speaks of the cup in which Helios performed his nightly voyage across the ocean from west to east. It was in this cup, lent by Helios, that Hercules had reached Gades.

I

(5)

Ταρτησσοῦ ποταμοῦ σχεδὸν ἀντιπέρας κλεινᾶς
 Ἐρυθείας
 ἐν κενθμῶνι πέτρας παρὰ παγὰς ἀπείρονας ἀργυρο-
 ρίζους.

Near the river Tartessus, over against famed Erythea, in a hollow of the rock by the never-failing, deep-rooted fount of silver ore.

II

(7)

Σκύπφειον δὲ λαβὼν δέπας ἔμμετρον ὡς τριλάγυνον
 πῦνεν ἐπισχόμενος, τό ρά οἱ παρέθηκε Φόλος κεράσας.

And taking a bowl-shaped cup, holding three flagons, which Pholus mixed and set before him, he put it to his lips and drank.

III

(8)

Αέλιος δ' Υπεριονίδας δέπας ἐσκατέβαινει
 χρύσεον, ὅφρα δι' Ωκεανοῦ περάστας
 ἀφίκοιθ' οὐρᾶς ποτὶ βένθεα νυκτὸς ἐρεμνᾶς
 ποτὶ ματέρα κονριδίαι τ' ἄλοχον παιδάς τε φίλοις·
 δο δ' ἐσ ἄλσος ἔβα
 δάφναισι κατάσκιον ποσσὶ πάϊς Διός.

And Helios, son of Hyperion, went down into the golden cup, that crossing the ocean he might come to the depths of dark, holy night, to his mother and wedded wife and loved children. But the son of Zeus turned his steps to a laurel-shaded grove.

IV

(26)

From the poem attacking Helen, in consequence of which Stesichorus was reported to have been struck with blindness.

Οὐνεκα Τυνδάρεος
 ῥέζων ποτὲ πᾶσι θεοῖς μούνας λάθετ' ἡπιωδώρω
 Κύπριδος· κείνα δὲ Τυνδαρέον κόραις
 χολωταρένη διγάμους τε καὶ τριγάμους τίθησιν
 καὶ λιπεσάνορας.

Because Tyndareus once, when sacrificing to all the gods, forgot bountiful Cypris alone. And she, being angered with the daughters of Tyn-

dareus, made them to be twice and thrice married,
and to forsake their lords.

V

(29)

The Wedding of Helen and Menelaus

Πολλὰ μὲν Κιδώνια μᾶλα ποτέρριπτον ποτὶ δίφρον
ἄνακτι,
πολλὰ δὲ μύρσινα φύλλα
καὶ ῥοδίνους στεφάνους ἵων τε κορωνίδας οὐλας.

Many apples of Cydon they cast at the king's
chariot, and many leaves of myrtle, and garlands
of roses, and twined wreaths of violets.

VI

(32)

From the Palinode, or recantation, addressed to Helen,
after writing which the poet's sight was restored. In it
he declared that it was only a phantom Helen that had
accompanied Paris.

Οὐκ ἔστ' ἔτυμος λόγος οὗτος·
οὐδ' ἔβας ἐν ναυσὶν εὐσέλμοις
οὐδ' ἵκε πέργαμα Τροίας.

This tale is not true. Thou didst not go in the
decked ships, nor didst thou come to the towers
of Troy.

VII

(35)

Μοῦσα, σὺ μὲν . . . μετ' ἐμοῦ
κλείοντα θεῶν τε γάμους ἀνδρῶν τε δαῖτας καὶ
θαλίας μακάρων.

Thou, O Muse, celebrating with me the marriages of the gods, and the banquetings of men, and the festivals of the immortals.

VIII

(37)

Τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων
ἵμνεῖν Φρύγιον μέλος ἐξειρόντας ἀβρῶς ἥρος ἐπερ-
χομένου.

Such songs of the fair-haired Graces must they chant for the people's hearing, fashioning delicately a Phrygian strain, when spring comes in.

IX

(42)

Clytemnestra's vision of Agamemnon or Orestes

Τῷ δὲ δράκων ἐδόκησεν μολεῦν κάρα βεβρωμένος
ἄκρον·
ἐκ δὲ ἄρα τοῦ βασιλεὺς Πλαισθενίδας ἐφάνη.

And it seemed to her that a dragon came with the stain of blood upon its topmost crest ; and after

that there appeared the king, the son of Pleisthenes.

X

(44)

Introduction to the Rhadina, so named from its heroine Rhadina of Samos.

"Αγε Μοῦσα λίγει', ᾧρξον ἀοιδᾶς ἐρατωνέμον
Σαριών περὶ παιῶν ἐρατῷ φθεγγομένα λύρᾳ.

Come, Muse of the clear note, begin a sweet-named strain telling of the children of Samos, lifting up thy voice with the lovely lyre.

XI

(49)

Κοιλωνύχων ἵππων πρύτανις, Ποσειδάν.

Poseidon, lord of hollow-hoofed horses.

XII

(50)

Μάλα τοι μελιστᾶν
παιγμοσύνας τε φιλεῖ μολπάς τ' Ἀπόλλων
κάδεα δὲ στοναχάς τ' Ἄΐδας ἐλαχεῖν.

Dearly Apollo loves the mirth and songs of minstrels, but cares and wailing are the portion of Hades.

XIII

(51)

*'Ατελέστατα γὰρ καὶ ἀμάχαρα τοὺς θανόντας
κλαίειν.*

For no least issue or help is there in mourning
the dead.

XIV

(52)

*Θανόντος ἀνδρὸς πᾶσ' ἀπόλληται ποτ' ἀνθρώπων
χάρις.*

When a man has died, all the regard of mortals
for him sooner or later perishes.

IBYCUS

This poet, who belongs in date to the second half of the sixth century B.C., was a native of Rhegium in the extreme south of Italy. He lived at the court of Polycrates, tyrant of Samos, who was an enlightened patron of literature. He partly followed Stesichorus in treating of mythological stories, but his most characteristic remains are impassioned love-poems of a highly personal kind. As such, these latter are unique in being intended, as is shown by the metre, to be sung not by a single performer, but chorally.

I

(1)

Ὕπει μὲν αἴ τε Κυδώνιαι
 μηλίδες ἀρδόμεναι ροᾶν
 ἐκ ποταμῶν, ἵνα παρθένων
 κῆπος ἀκήρατος, αἴ τ' οἰνανθίδες
 αὐξόμεναι σκιεροῦσιν ὑφ' ἔρνεσιν
 οἰναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος
 οὐδεμίαν κατάκοιτος ὥραν, ἀθ' ὑπὸ στεροπᾶς φλέγων
 Θρηϊκιος βορέας,
 ὃστων παρὰ Κύπριδος ἀξιλέαις μανίαισιν ἐρεμνὸς
 ἀθαμβήσ
 ἐγκρατέως παιδόθεν φυλάσσει
 ἡμετέρας φρένας.

There, where lies the garden unprofaned of the maiden nymphs, Cydonian apple-trees, watered with streams from the rivers, and vine-buds, swelling beneath the shadowing tendrils, put forth their leaves in spring. But love, knowing for me no time of rest, like Thracian Boreas raging amid the lightning-flashes, speeds dark and unrelenting from the Cyprian goddess, and from boyhood tyrannously besets my heart with parching frenzy.

II

(2)

"Ερος αὗτέ με κνανέοισιν ὥπù βλεφάροις τακέρ'
 ὅμμασι δερκόμενος
 κηλήμασι παντοδαποῖς ἐs ἅπειρα
 δίκτυα Κύπριδός με βάλλει·
 ἦ μὰν τρομέω νιν ἐπερχόμενον,
 ὥστε φερέζυγος ἵππος ἀεθλοφόρος ποτὶ γήραϊ
 ἀέκων
 σὺν ὅχεσφι θοοῖς ἐs ἄμιλλαν ἔβα.

Again does love, looking upon me with melting glance beneath his dark eyelids, drive me by manifold enchantments into the endless snares of Aphrodite. Verily, I tremble at his approach, even as the yoke-bearing horse, the winner of prizes, when he is nigh to old age, goes unwillingly with the swift chariot into the contest.

III

(3)

Φλεγέθων, ὁπερ διὰ νίκτα μακρὰν σείρια παμφανό-
 ωντα.

Glowing like stars shining bright through the long night.

IV

(5)

Εὐρύαλε, γλαυκέων Χαρίτων θάλος,

* * * *

καλλικόμων μελέδημα, σὲ μὲν Κύπρις
 ἃ τ' ἀγανοβλέφαρος Πειθὼ ροδέοισιν ἐν ἄνθεσι
 θρέψαν.

Euryalus, nursling of the bright-eyed Graces,
 joy of the fair-tressed loves, the Cyprian goddess
 and gentle-eyed Persuasion reared thee among
 the blossoms of the rose.

V

(6)

Μύρτα τε καὶ ἵα καὶ ἐλίχρυσος,
 μᾶλά τε καὶ ρόδα καὶ τέρεινα δάφνα.

Myrtle-berries and violets and marigold, apples
 and roses and tender laurel.

VI

(7)

Τᾶμος ἀυπνος κλυτὸς ὅρθρος ἐγείρησιν ἀηδόνας.

Then the unsleeping, glorious dawn awakes
 the nightingales.

VII

(9)

Γλαυκώπιδα Κασσάνδραν
 ἔραστι πλόκαμον κούραν Πριάμου φᾶμις ἔχηστι βροτῶν.

The voice of men tells of bright-eyed Cassandra, fair-haired daughter of Priam.

VIII

(16)

Hercules and the Molionidae

Τούς τε λευκίππους κόρους
 τέκνα Μολιόνας κτάνον,
 ἄλικας ἵσοπάλους, ἐνιγνίους,
 ἀμφοτέρους γεγαῶτας ἐν ὥεῳ
 ἀργυρέῳ . . .

And I slew the youths with white steeds, the sons of Molione, equal in age and equally matched, joined in one body, twin-born in an egg of silver sheen.

IX

(21)

Δαρὸν δ' ἄνεῳ χρόνον ἤστο τάφει πεπαγώς.

And for a long time he sat silent, keeping close to the tomb.

X

(22)

The reference is to the island of Ortygia having been joined by a mole to Syracuse.

Παρὰ χέρσον

*λίθινον ἔκλεκτον παλάμαισι βροτῶν·
πρόσθε δέ νιν πεδ' ἀναριτᾶν
ἰχθύες ὡμοφάγοι νέμοντο.*

Along a causeway of stones brought together by men's hands; but before ravening fish and sea-mussels inhabited there.

XI

(24)

*Δέδοικα, μή τι παρ θεοῖς
ἀμβλακῶν τιμὰν πρὸς ἀνθρώπων ἀμείψω.*

I fear lest, sinning in the sight of the gods, I win in exchange honour from men.

XII

(26)

(Τάχα κέν τις ἀνὴρ) "Ἐριδος ποτὶ μάργον ἔχων στόμα
ἀντία δῆριν ἐμοὶ κορύσσοι.

Some one, perchance, moving forward the raging lips of strife, will prepare battle against me.

XIII

(27)

Οὐκ ἔστιν ἀποφθιμένοις ζωᾶς ἔτι φάρμακον εὑρεῖν.

There is no finding again for the dead a remedy
to bring back life.

XIV

(28)

Ποτᾶται δ' ἐν ἀλλοτρίῳ χάει.

And flies in unknown wastes of air.

ANACREON

Anacreon was a native of Teos, an Ionian city on the coast of Asia Minor, and his activity extends from about 530 B.C. to early in the next century. He lived under the protection of Polycrates, and after his death under that of Hipparchus at Athens, where he must have been contemporary with Simonides. His position as a court-poet naturally led to the absence from his work of political and serious interests, and he comes before us as a typical representative of the pleasure-loving Ionian temperament.

(1)

The goddess is invoked in connection with one of her seats of worship, Leucophris, a city of Magnesia, on the Lethaeus.

Γοννοῦμαί σ', ἐλαφηβόλε,
 ξανθὴ παῖ Διός, ἀγρίων
 δέσποιν' Ἀρτεμι θηρῶν·
 ἦ κον νῦν ἐπὶ Ληθαίου
 δίνηστι θρασυκαρδίων
 ἀνδρῶν ἐσκατορᾶς πόλιν
 χαίρουσ· οὐ γὰρ ἀνημέρους
 ποιμαίνεις πολιήτας.

Thee, Artemis, I entreat, huntress of stags, golden-haired daughter of Zeus, mistress of savage beasts, who now somewhere by the eddies of Lethaeus lookest down with joy upon a city of brave-hearted men;—for thou shepherdest no ungentle citizens.

II

(2)

To Dionysus

ὭΩναξ, φῶ δαμάλης Ἔρως
 καὶ Νύμφαι κυανώπιδες
 πορφυρέη τ' Ἀφροδίτη
 συμπαίζοντιν· ἐπιστρέφεαι δ'
 ὑψηλῶν κορυφὰς ὄρέων,
 γουνοῦμαί σε· σὺ δ' εὔμενής
 ἔλθ' ἡμῖν, κεχαρισμένης δ'
 εὐχωλῆς ἐπακούειν.
 Κλευβούλῳ δ' ἀγαθὸς γενεῦ
 σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',
 ὃ Δεύννυστε, δέχεσθαι.

King, with whom Love the conqueror, and the
 lark-eyed Nymphs, and radiant Aphrodite sport,
 who rangest over the tops of the lofty mountains,
 hee I entreat. And do thou come graciously
 disposed to us, and hearken to my prayer, giving
 t thy favour. Be to Cleobulus a good counsellor,
 and bid him receive, O Dionysus, my love.

III

(3)

Κλευβούλον μὲν ἔγωγ' ἔρω,
 Κλευβούλῳ δ' ἐπιμαίνομαι,
 Κλεύβουλον δὲ διοσκέω.

Cleobulus I love, and for Cleobulus I am dis-
 traught, and upon Cleobulus I fix steadfastly my
 eyes.

IV

(4)

⁷Ω παῖ παρθένιον βλέπων,
δίξημαί σε, σὺ δ' οὐ κοεῖς,
οὐκ εἰδώς, ὅτι τῆς ἐμῆς
ψυχῆς ἡνιοχεύεις.

Boy with a maiden's eyes, I seek after thee;
but thou heedest not, unwitting that thou holdest
the reins of my heart.

V

(6)

Μεὶς μὲν δὴ Ποσιδηϊών
έστηκεν, νεφέλας δ' ὕδωρ
βαρύνει, Δία τ' ἄγριοι
χειμῶνες κατάγουσιν.

It is the month of Poseidon, and water makes
heavy the clouds, and fierce storms bring down
Zeus from the sky.

VI

(7)

Σὺ γὰρ ἵς ἔμοιγ⁹
ἀστεμφής.

For thou wast unrelenting to me.

VII

(8)

Ἐγὼ δ' οὐτ' ἀν 'Αμαλθίης
 βουλούμην κέρας, οὐτ' ἔτεα
 πεντήκοντά τε καὶ ἑκατόν
 Ταρτησσοῦ βασιλεῦσαι.

But for me, I would not wish for the horn of Amalthea, nor to be for a hundred and fifty years the lord of Tartessus.

VIII

(13 A)

"Ερως παρθένιος πόθῳ
 στίλβων καὶ γεγανωμένος.

Love for a maiden, love radiant and glad with desire.

VIX

(14)

Σφαίρῃ δηῦτέ με πορφυρέῃ
 βάλλων χρυσοκόμης "Ερως
 νήνι ποικιλοσαμβάλω
 συμπαίζειν προκαλεῖται·
 ή δ', ἐστὶν γὰρ ἀπ' εὐκτίτου
 Λέσβου, τὴν μὲν ἐμὴν κόμην,
 λευκὴ γάρ, καταμέμφεται,
 πρὸς δ' ἄλλον τινὰ χάσκει.

Golden-haired love, casting at me again his purple ball, challenges me to sport with a maid

with broidered sandals. But she, for she is from fair-built Lesbos, slights my hairs, since they are white, and gazes love-lost upon another.

X

(15)

Οὐδὲ δηῦτ' ἔμπεδός εἰμι,
οὐδὲ ἀστοῖσι προσηνῆς.

I am not of constant mind, nor gracious to the townsfolk.

XI

(17)

Ἡρίστησα μὲν ἵπρίου λεπτοῦ μικρὸν ἀποκλάσ,
οἴνου δ' ἔξεπιον κάδοι, νῦν δ' ἀβρῶς ἐρόεσσαν
ψάλλω πηκτίδα τῇ φίλῃ κωμάξων παϊδὶ ἀβρῷ.

For the mid-day meal I broke off a small piece of light wheaten cake, and drained a jar of wine ; and now daintily I strike the sweet harp, making song to a loved and dainty maid.

XII

(18)

Ψάλλω δ' εἴκοσι (Λυδόν)
χορδῆσιν μαγάδην ἔχων, οὐ Λεύκαστη, σὺ δ' ηβάσ.

I play, Leucaspis, on a Lydian harp of twenty strings,—and thou art in the fairness of thy youth.

XIII

(19)

Ἄρθεὶς δηῦτ' ἀπὸ Λευκάδος
πέτρης ἐς πολιὸν κῦμα κολυμβῶ μεθύων ἔρωτι.

Springing again from the Leucadian rock, I
plunge, drunk with love, into the grey sea.

XIV

(20)

Τίς ἐρασμίην
τρέψας θυμὸν ἐς ἵβην τερένων ἡμιόπων ὑπ' αὐλῶν
ὅρχεῖται;

Who, turning his soul to sweet mirth, dances
to the sound of soft flutes with but three stops?

XV

(21)

An attack upon Artemon, his successful rival in the
affections of Eurypyle.

Ξανθῆ δέ γ' Εύρυπύλη μέλει
δ περιφόρητος Ἀρτεμων·
πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα,
καὶ ἔυλίνους ἀστραγάλους ἐν ὥστι, καὶ ψιλὸν περί^{τοπίον}
πλευρῆσι (δέρμ' ἔχει) βοός,
νήπλυτον εὐλυμα κακῆς ἀσπίδος, ἀρτοπώλισιν

κάθελοπόροιστιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων,
 κίβδηλον εὐρίσκων βίον·
 πολλὰ μὲν ἐν δουρὶ δεθεὶς αὐχένα, πολλὰ δὲ ἐν τροχῷ,
 πολλὰ δὲ νῶτον σκυτίνῃ μάστιγι θωμιχθείς, κόμην
 πώγωνά τ' ἐκτετιλμένος.
 νῦν δὲ ἐπιβαίνει σατινέων, χρύσεα φορέων καθέρρατα
 πάις Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ
 γυναιξὶν αὗτως.

But to golden-haired Eurypyle Artemon of evil fame is dear. Once he went wearing the pointed head-gear of a turban, with wooden earrings in his ears, and a worn ox-skin, the unwashed covering of a sorry shield, round his sides, consorting with baking-women and the vilest strumpets, Artemon the base, winning a trickster's livelihood ; his neck often bound in the stocks and to the wheel, his back often lashed with a leathern scourge, his hair and beard plucked out. But now he mounts upon a car, he, Cyee's son, decked with golden earrings, and carries like a woman a sunshade of ivory.

XVI

(24)

Ἄναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις
 διὰ τὸν Ἔρωτα· οὐ γὰρ ἐμοὶ παῖς ἐθέλει συνηβᾶν.

Up to Olympus I fly on light wings because of Love, for there is a boy who consents not to take dalliance with me.

XVII

(25)

*(Ἔρως), ὡς μ' ἐσιδὼν γένειον
ὑποπόλιον χρυσοφαέννων πτερύγων ἀήταις
παραπέτεται.*

When Love, seeing me with grey-sprinkled
beard, flies by with a windy sweep of his gold-
bright pinions.

XVIII

(28)

Ἄσπιδα ρίψας ποταμοῦ καλλιρόον παρ' ὄχθας.

Casting away my shield by the banks of the
fair-flowing river.

XIX

(32)

*Ωινοχόει δ' ἀμφίπολος μελιχρόν
οἶνον, τρικύαθον κελέβην ἔχονσα.*

And a handmaiden was pouring the sweet
wine, having a beaker that held three cupfuls.

XX

(33)

Οὐδ' ἀργυρέη κω τότ' ἔλαμπε πειθώ.

Nor then did Persuasion yet shine silver-
handed.

XXI

(36)

Αἰνοπαθῆ πατρίδ' ἐπόψομαι.

I shall look upon my sore-stricken father land.

XXII

(38)

Ἄσημων ὑπὲρ ἐρμάτων φορεῦμαι.

Over hidden reefs I am borne.

XXIII

(41)

Ο Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες, ἐπεί τε στεφανοῦται τε λύγῳ καὶ τρύγα πίνει μελιηδέα.

Ten months it is since Megistes, the gentle-hearted, was wreathed with willow, and drank the sweet vintage-wine.

XXIV

(42)

Καθαρῆ δ' ἐν κελέβῃ πέντε τε καὶ τρεῖς ἀναχείσθων.

In a spotless bowl let there be mixed five measures of water and three of wine.

V XXV

(43)

Πολιοὶ μὲν ἡμὶν ἥδη κρόταφοι κάρη τε λευκόν,
 χαρίεσσα δ' οὐκέθ' ἥβη πάρα, γηράλεοι δ' ὁδόντες.
 γλυκεροῦ δ' οὐκέτι πολλὸς βιότου χρόνος λέλειπται·
 διὰ ταῦτ' ἀνασταλύξω θαμὰ Τάρταρον δεδοικώς.
 Ἀτέλεω γάρ ἐστι δεινὸς μυχός, ἀργαλέη δ' ἐς αὐτὸν
 κάθοδος· καὶ γὰρ ἐτοῖμον καταβάντι μὴ ἀναβῆναι.

Now are my temples grey, and my head white,
 and gracious youth is no longer with me, and my
 teeth are old. And a long time of sweet life is
 no more left me; wherefore I often sigh in fear
 of Tartarus. For terrible is the depth of Hades,
 and grievous the descent to it; for it is fated for
 him that has gone down to come not up again.

XXVI

(44)

Ἐραμαι (δέ) τοι συνηβᾶν· χαριτεῦν ἔχεις γὰρ ἥθος.

I long to take joy with thee, for thou hast a
 pleasant soul.

XXVII

(45)

Ἐμὲ γὰρ (νέοι) λόγων εῖνεκα παιδες ἀν φιλοῖεν·
 χαρίεντα μὲν γὰρ ἥδω, χαρίεντα δ' οἶδα λέξαι.

For the young would love me for my words,
 since sweetly I sing, and sweetly know how to
 speak.

XXVIII

(46)

Αστραγάλαι δ' Ἔρωτός εἰσιν μανίαι τε καὶ κύδοιμοι.

Love's dice are madnesses and tumults.

XXIX

(47)

*Μεγάλῳ δηῦτέ μ' Ἔρως ἔκοψεν ὥστε χαλκεύς
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.*

Love, like a smith, smites me again with a mighty axe, and bathes me in a stream winter-cold.

XXX

(48)

Απέκειρας δ' ἀπαλῆς κόμης ἀμωμον ἄνθος.

Thou art shorn of the perfect flower of thy soft tresses.

XXXI

(50)

*Από μοι θανεῖν γένοιτ· οὐ γὰρ ἀν ἄλλη
λύσις ἐκ πόνων γένοιτ· οὐδαμὰ τῶνδε.*

Would that it might be mine to die, for no other release could there be in any wise from these troubles.

XXXII

(51)

Ἄγανῶς οἵα τε νεβρὸν νεοθηλέα
γαλαθηνόν, ὅστ' ἐν ὕλῃς κεροέσσης
ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη.

Gently as a new-born fawn unweaned, which,
left by its antlered dam, quivers for fear in the
woods.

XXXIII

(54)

Ἐπὶ δ' ὁφρύσιν σελίνων στεφανίσκους
θέμενοι θάλειαν ὅρτὴν ἀγάγωμεν
Διονύσῳ.

Placing wreaths of parsley upon our brows, let
us lead the goodly festival to Dionysus.

XXXIV

(62)

Φέρ' ὕδωρ, φέρ' οἶνον, ὁ παῖ,
φέρε δ' ἀνθεμεῦντας ἥμιν
στεφάνους, ἔνεικον, ὡς δή
πρὸς Ἔρωτα πυκταλίζω.

Bring water, bring wine, O boy, bring gar-
lands of flowers to us, hither with them, that I
may try a boxing-match with Love.

XXXV

(63)

"Αγε δή, φέρ' ἡμίν, ὥ παῖ,
κελέβην, ὅκως ἄμυστιν
προπίω, τὰ μὲν δέκ' ἐγχέας
ῦδατος, τὰ πέντε δ' οἶνου
κνάθους, ὡς ἀνυβριστί¹
ἀνὰ δηῦτε βασσαρήσω.

* * *

"Αγε δηῦτε μηκέθ' οῦτω
πατάγῳ τε κάλαλητῷ
Σκυθικὴν πόσιν παρ' οἶνῳ
μελετῶμεν, ἀλλὰ καλοῖς
ὑποπίνοντες ἐν ὕμνοις.

Come, bring to us a goblet, boy, for me to drink a long health, and pour in ten measures of water and five of wine, that I may revel again without turbulence.

* * * * *

How now, let us no longer thus with din and uproar practise Scythian drinking at our cups, but quaffing little, with goodly singing the while.

XXXVI

(65)

Τὸν Ἔρωτα γὰρ τὸν ἀβρόν
μέλομαι βρύοντα μίτραις
πολυανθέμοις ἀείδειν·

ὅδε γὰρ θεῶν δυναστής,
ὅδε καὶ βροτοὺς δαμάζει.

For it is my care to sing of delicate Love,
decked with garlands of many a flower ; since he
is lord of the gods, and he vanquishes men also.

XXXVII

(68)

Μνᾶται δηῦτε φαλακρὸς Ἀλεξίς.

Bald-pate Alexis goes again a-wooing.

XXXVIII

(70)

Ὀρσόλοπος μὲν Ἀρης φιλέει μεναιχμαν.

Fiery Ares loves the man staunch in fight.

XXXIX

(72)

Νῦν δ' ἀπὸ μὲν στέφανος πόλεος ὥλωλειν.

But now has the city's crown of towers
perished.

XL

(74)

... Ἐγὼ δὲ μισέω
 πάντας, ὅσοι χθονίους ἔχουσι ρυτμούς
 καὶ χαλεπούς· μεμάθηκά σ', ὁ Μεγίστη,
 τῶν ἀβακιζομένων.

I hate all that have a temper secret and stern,
 but I have found thee, O Megistes, to be of the
 gentle-minded.

Σ XLI

(75)

In Puellam Immaturam et Fugacem

Πῶλε Θρυγκίη, τί δή με λοξὸν ὄρμασιν βλέπουσα
 ῥηλεῶς φεύγεις, δοκέεις δέ μ' οὐδὲν εἰδέναι σοφόν·
 ἵσθι τοι, καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι,
 ἡνίας δ' ἔχων στρέφοιμι σ' ἀμφὶ τέρματα δρόμον.
 νῦν δὲ λειμῶνάς τε βόσκεαι κοῦφά τε σκιρτῶσα
 παιᾶζεις·
 δεξιὸν γὰρ ἵπποσείρην οὐκ ἔχεις ἐπεμβάτην.

Thracian filly, why, looking upon me with eyes
 askance, dost thou pitilessly fly me, and deem
 that I know naught of wisdom? Be sure that I
 would deftly place a bit upon thee, and, reins
 in hand, would wheel thee round the midway
 pillar of the course. But now thou grazest over

the meadows, and lightly bounding dost take thy sport, for thou hast no skilful, steed-curbing rider.

XLII

(76)

Κλῦθί μεν γέροντος εὐέθειρα χρυσόπεπλε κούρα.

Maiden of the fair tresses and golden robe, give ear to me that am old.

XLIII

(77)

Εὗτέ μοι λευκαὶ μελαίναις ἀναμεμίξονται τρίχες.

When white hairs shall have been mingled with my black.

XLIV

(83)

Στεφάνους δ' ἀνὴρ τρεῖς ἔκαστος εἰχεν,
τοὺς μὲν ῥοδίνους, τὸν δὲ Ναυκρατίτην.

And each man had three garlands, two of roses and one of the myrtle of Nauceratis.

XLV

(84)

"Εστε ξένοισι μειλίχοις ἐοικότες,
στέγης τε μοῦνον καὶ πυρὸς κεχρημένοις.

Ye are like to gentle strangers needing only shelter and fire.

XLVI

(85)

Πάλαι ποτ' ἥσαν ἄλκιμοι Μιλήσιοι.

Once of old there were brave Milesians.

XLVII

(88)

Κού μοκλὸν ἐν θύρῃσι διξῆσιν βαλών
ἥσυχος καθεύδει.

And without shooting the bolt in the double doors, he sleeps quietly.

XLVIII

(89)

Ἐρῶ τε δηῦτε κούκ ἐρῶ
καὶ μαίνομαι κού μαίνομαι.

I love again and love not, I am mad and then not mad.

XLIX

(90)

Μηδ' ὥστε κῦμα πόντιον
λάλαξε, τῇ πολυκρότῃ
σὺν Γαστροδώρῃ καταχύδην
πίνουσα τὴν ἐπίστιον.

Babble not like a wave of the sea, while with

noisy Gastrodore you drain without measure the cup to the hearth-gods.

L

(92)

Ο μὲν θέλων μάχεσθαι,
πάρεστι γάρ, μαχέσθω.

He that has a mind to fight, let him fight, for now is the time.

LI

(93)

Ω 'ραννὲ δὴ λίην,
πολλοῖσι γὰρ μέλεις.

O boy too fair, for thou art loved of many.

LII

(114)

Αλκίρων σ', ωριστοκλείδη, πρῶτον οἰκτείρω φίλων,
ὤλεσας δ' ἦβην, ἀμύνων πατρίδος δονληῆν.

First of my valiant friends I mourn thee, Aristocleides, who didst lose thy young life, warding off slavery from thy country.

SIMONIDES

Simonides (556-467 b.c.) is a link between two very different periods of Greek history, the one which preceded, and the one which followed the Persian wars, and played throughout an important part amongst his contemporaries. He was born an Ionian in the island of Ceos, lived under the protection of Hipparchus at Athens, afterwards with the great Thessalian families of the Aleuadae and Scopadae, returned to Athens shortly after the close of the second Persian war, and removed soon afterwards to the court of Hiero, the tyrant of Syracuse, where he was a rival and enemy of Pindar. He remained in Sicily till the time of his death. He was the first to make use of lyric poetry as a means of addressing a national audience upon national themes, and also the first to make a practice of commemorating special occasions for a money fee.

V 1

(4)

Γῶν ἐν Θερμοπύλαις θανόντων
 ἐνκλεής μὲν ἀ τύχα, καλὸς δ' ὁ πότμος,
 Βωμὸς δ' ὁ τάφος, πρὸ γόων δὲ μνᾶστις, δ' δ' οἰκτος
 ἔπαινος.
 ἐντάφιον δὲ τοιοῦτον οὕτ' εὐρώς
 οὐθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.

ἀνδρῶν ἀγαθῶν ὅδε σηκὸς οἰκέταν εὐδοξίαν
 Ἐλλάδος εἴλετο· μαρτυρεῖ δὲ καὶ Λεωνίδας
 Σπάρτας βασιλεύς, ὀρετᾶς μέγαν λελοιπώς
 κόσμον ἀέναον κλέος τε.

Of those that died in Thermopylae glorious is the fortune, and fair the doom ; their grave is an altar ; for mourning they have remembrance, for lamentation praise. And such a winding-sheet neither decay nor all-conquering time shall make dim.

This sepulchre of valiant men has received the fair fame of Hellas for its habitant, as Leonidas also, king of Sparta, bears witness, who has left behind great glory of noble deeds and renown ever fresh.

II

(5)

This poem is addressed to Simonides' patron, Scopas of Thessaly, a man of notoriously bad character, whom the poet adroitly avoids censuring.

"Ανδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι
χαλεπὸν χερσίν τε καὶ ποσὶ καὶ νόῳ τετράγωνοι,
ἄνευ ψόγου τετυγμένον·
ὅς ἀν ὅ κακὸς μηδ' ἄγαν ἀπάλαμνος, εἰδὼς γ' ὅνασί-
πολιν δίκαν
ὑγιῆς ἀνήρ· οὐδὲ μή μιν ἐγώ
μωμάσομαι· τῶν γὰρ ἀλιθίων
ἀπείρων γενέθλα.
πάντα τοι καλά, τοῖσί τ' αἰσχρὰ μὴ μέμικται.

Οὐδέ μοι ἐμμελέως τὸ Πιττάκειον
νέμεται, καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον· χαλε-
πὸν φάτ' ἐσθλὸν ἐμμεναι.
θεὸς ἀν μόνος τοῦτ' ἔχοι γέρας· ἀνδρα δ' οὐκ ἔστι
μὴ οὐ κακὸν ἐμμεναι,
ὅν ἀμάχανος συμφορὰ καθέλη.
πράξαις γὰρ εὖ πᾶς ἀνήρ ἀγαθός,
κακὸς δ', εἰ κακῶς (τι).
καὶ τὸ πλεῖστον ὄριστοι, τοὺς θεοὶ φιλέωντι.

Τοῦνεκεν οὕποτ' ἐγὼ τὸ μὴ γενέσθαι
δινατὸν διξήμενος, κενεὰν ἐς ἅπρακτον ἐλπίδα μοῖραν
αἰῶνος βαλέω,
πανάμωμον ἀνθρωπον, εὐρυέδονς ὅσοι καρπὸν αἰνύ-
μεθα χθονός·
ἐπί τ' ὕμμιν εὐρών ἀπαγγελέω.

*πάντας δ' ἐπαίνημι καὶ φιλέω,
ἔκὼν ὅστις ἔρδη
μηδὲν αἰσχρόν, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται*

It is difficult for a man to become truly good, perfect as a square in hands and feet and mind, wrought without blame. Whosoever is not evil nor beyond measure worthless, who takes thought for justice, the upholder of cities, is a sound man. Verily, I will not blame him, for the race of fools is endless. All things, in truth, are good, in which baseness is not mixed.

Nor do I deem the words of Pittacus to have been fitly spoken, though from the mouth of a wise man. ‘Hard,’ he said, ‘it is to be good.’ Nay, this glory god alone would have, but a man cannot but be bad whom resistless misfortune seizes. For every one is good who has fared well, but bad if he has in aught fared ill, and for the most part those are best whom the gods love.

Wherefore never will I cast away my portion of life idly upon a bootless hope, seeking for that which cannot be, a man wholly without blame amongst all of us that eat the fruits of the broad-seated earth; when I have found such an one, I will declare him to you. But I praise and love all who of their own will do nothing base; but against necessity not even the gods contend.

III

(7)

From an Epinicion in honour of mules, only one side of whose parentage is referred to.

Xaiρετ' ἀελλοπόδων θύγατρες ἵππων.

Hail, daughters of storm-swift steeds.

IV

(8)

Glaucus the Boxer

*Οὐδὲ Πολυδεύκεος βίᾳ
χεῖρας ἀντείναιτ' ἀν ἐναντίον αὐτῷ,
οὐδὲ σιδάρεον Ἀλκμάνας τέκος.*

Neither mighty Pollux, nor Alcmena's iron son, would lift hands against him.

V

(10)

Astylus the Runner

*Tίς δὴ τῶν γε νῦν τοσάσδε πέταλσι μύρτων
ἢ στεφάνοισι ρόδων ἀνεδήσατο νίκας
ἐν ἀγῶνι περικτιόνων;*

Who of men now living garlanded so many victories, with leaves of myrtle or chaplets of the rose, in the contest of the country-side?

VI

(12)

Ως δόπόταν χειμέριον κατὰ μῆνα πινύσκη
 Ζεὺς ἄματα τέσσαρα καὶ δέκα,
 λαθάνεμόν τέ μιν ὥραν καλέοισιν ἐπιχθόνιοι
 ἵραν παιδοτρόφον ποικίλας
 ἀλκυόνος.

As when in the winter month Zeus brings
 fourteen days of calm, and mortals call it the
 sacred, windless breeding-time of the many-
 coloured haleyon.

VII

(13)

A pun upon the name of a defeated athlete, Crius (*κριός*,
 a ram).

Ἐπέξαθ' ὁ Κριός οὐκ ἀεικέως
 ἐλθὼν ἐσ εῦδενδρον ἀγλαὸν Διὸς
 τέμενος.

Fittingly did Crius lose his fleece, when he came
 to the glorious tree-planted precinct of Zeus.

VIII

(14)

Πίνε, πῖν' ἐπὶ συμφοραῖς.

Drink, drink to the good hap.

IX

(25)

Wind at Sea

‘Απαλὸς δ’ ὑπὲρ κυμάτων χεόμενος
πορφύρεα σχίζει περὶ πρώραν τὰ κύματα.

And streaming softly over the billows it parts
the dark-gleaming waves about the prow.

X

(29)

This and the following fragment refer to the movements
of a chorus in the dance.

‘Απέλαστον ἵππον ἵ κύνα
‘Αμυκλαίαν ἀγωνίῳ
ἐλελιξόμενος ποδὶ μίμεο, καμπίλον μέλος διώκων.

Show thyself like a horse that none can out-
strip, or a hound of Amyclae, thy feet whirling
in the contest, as thou followest the mazy strain.

XI

(30)

Οἶος (δὲ κύων) ἀνὰ Δώτιον ἀνθεμόεν πεδίον
πέταται θάνατον κεροέσσα
εὑρέμεν ματεύων ἐλάφῳ*
τὰν μεθέπ’ αὐχένα στρέφοισαν ὑγρόν τε κάρα
πάντ’ ἐπ’ οἴμον.

And as a dog courses over the flower-bearing
plain of Dotium, seeking to bring death to an

antlered hind, and pursues it as it turns every way its neck and supple head.

XII

(31)

*"Οπα δὲ γαρῦσαι
σύν τ' ἐλαφρὸν ὄρχημα οἴδα ποδῶν μιγνύμεν·¹
Κρῆτά μιν καλέοισι τρόπον, τό τ' ὄργανον Μολοσσόν.*

I know how to lift the voice in song, and to join therewith the light tripping of the feet; Cretan they call the mode, and the instrument the Molossian.

XIII

(32)

The reference is to the fall of the Scopadae.

*"Ανθρωπος ἐὼν μή ποτε φάσῃς ὅ τι γίνεται αὔριον,
μηδ' ἄνδρα ἴδων ὄλβιον, ὅσσον χρόνον ἔσσεται·
ώκεια γάρ, οὐδὲ τανυπτερύγου μνίας
οὐ τόσα μετάστασις.*

Never say, being mortal, what comes to pass to-morrow, nor when thou seest a man happy, for how long time he will be so. For swift is the transit, and not so swift is that of the fly upon the wing.

¹ The first two lines as in Schneidewin's text.

XIV

(36)

Οὐδὲ γὰρ οἵ πρότερον ποτ' ἐπέλοντο,
θεῶν δ' ἔξ ἀνάκτων ἐγένονθ' υἱες ἡμίθεοι,
ἀπονον οὐδ' ἄφθιτον οὐδ' ἀκίνδυνον βίον
ἔσ γῆρας ἐξίκοντο τελέσσαντες.

For not even they who were before, the progeny half-divine of gods who were kings, not even did they reach old age fulfilling their life without toil or decay or perils.

XV

(37)

Danae

Οτε λάρνακι κεῖτ' ἐν δαιδαλέᾳ
ἀνεμός τ' ἐφόρει μιν πνέων κινηθεῖστά τε λίμνα,
δεῖμα προσείρπε τότ' οὐκ ἀδιάντοισι παρειαῖς,
ἀμφί τε Περσέῃ βάλλε φίλαι χέρ', εἰπέν τ' ὁ τέκος.
οἶνον ἔχω πόνον· σὺ δ' ἀωτεῖς·
γαλαθηνῷ λάθεῃ κνώσσεις ἐν ἀτερπεῖ
δούρατι χαλκεογόμφῳ,
νυκτὶ ἀλαμπεῖ κνανέῳ τε δνόφῳ καταλείς·
ἄλμαν δ' ὑπερθεν τεῦν κομᾶν βαθεῖαν
παριόντος κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμων
φθόγγον, πορφυρέᾳ
κείμενος ἐν χλανίδι, πρόσωπον κλιθὲν προσώπῳ.
εἰ δέ τοι δεινὸν τό γε δεινὸν ἥν,
καὶ κεν ἐμῶν ῥημάτων λεπτὸν ὑπεῖχες οὖας.

κέλομαι δ', εὗδε βρέφος, εὐδέτω δὲ πόντος,
εὐδέτω δ' ἄμοτον κακόν·
μεταιβολία δέ τις φανείη, Ζεῦ πάτερ,
ἐκ σέθεν ὅττι δὲ θαρσαλέον ἔπος
εὑχομαι νόσφιν δίκας, σύγγνωθί μοι.

When she lay in the fair-wrought chest, and the wind with its breath and the troubled waters were bearing her, then terror crept upon her cheeks wet with tears, and casting her hand about Perseus, she said. 'O child, what woe is mine, but thou slumberest; with a babe's forgetfulness thou sleepest in a joyless barque brass-riveted, folded in with sunless night and black darkness. And thou heedest not the deep briny water of the wave passing above thy hair, nor the voice of the winds, as thou liest in thy purple cloak, thy cheek leaning against mine. Yet, if the terrible had terrors for thee, thou wouldst even turn a quick ear to my words. But I charge thee, sleep, little one, and let the sea sleep, and let our unceasing ills have sleep. And may some change appear, father Zeus, from thee; and in that I pray with bold words unlawfully, grant me pardon.'

xvi

(38)

Πάντα γὰρ μίαν ἴκρεῖται δασπλῆτα Χάρυβδιν,
αἱ μεγάλαι τ' ἀρεταὶ καὶ δὲ πλοῦτος.

For to one dread gulf come all things, both great virtues and wealth.

XVII

(39)

Ανθρώπων ὀλίγον μὲν κάρτος, ἄπρακτοι δὲ μεληδόνες
 αἰῶνι δὲ παύρῳ πόνος ἀμφὶ πόνῳ.
 δ' ἄφικτος δῆμῶς ἐπικρέμαται θάνατος·
 κείνου γὰρ ἵστον λάχον μέρος οἵ τ' ἀγαθοί
 ὅστις τε κακός.

Little is the might of men, and bootless their
 cares, and in a brief life there is trouble upon
 trouble. And death, not to be escaped, hangs
 over all alike; for of that both the good, and
 whosoever is bad, have won an equal share.

XVIII

(40)

Orpheus

Τοῦ καὶ ἀπειρέσιοι ποτῶντο
 ὅρνιθες ὑπὲρ κεφαλᾶς, ἀνὰ δὲ ἵχθύες ὅρθοί
 κνανέον ἐξ ἵδατος ἄλλοντο καλῇ σὺν ἀοιδῇ.

Over whose head there also flew birds un-
 numbered, and fishes leapt upright from the
 dark water at the goodly strain.

XIX

(41)

Οὐδὲ γὰρ ἐντοσίφυλλος ἀγέτα τότ' ὥρτ' ἀνέμων,
 ἀ τις κατεκώλνε κιδναμέναν μελιαδέα γῆραν
 ἀραρεῖν ἀκοιτσι βροτῶν.

For no leaf-shaking gale of winds did then

arise, that hindered the spreading, tuneful voice
from meeting the ears of men.

XX

(42)

Ἐρῆτα θεοὶ κλέπτοισιν ἀνθρώπων νόον.

Easily do the gods beguile the mind of mortals.

XXI

(43)

Love

Σχέτλιε παῖ, δολόμητις Ἀφροδίτα
τὸν Ἄρει κακομαχάνῳ τέκεν.

Cruel-hearted boy, whom guileful Aphrodite
bore to mischief-working Ares.

XXII

(45)

Musarum Fons

Ἄγνὰ ἐπίσκοπε Κλειοῦ, χερνίβων πολύλιστον
ἄτ' ἀρνόντεσσι νῆμα χρυσοπέπλον Μναμοσύνας
εὐώδες ἵεις ὑμβροσίων ἐκ μυχῶν ἐραννὸν ὕδωρ.

Holy, guardian Clio that from the divine
hollow sendest forth a fair fragrant stream for
those drawing from golden-robed Mnemosyne's
lustral fount, sought with many a prayer.

XXIII

(46)

Α Μοῖσα γὴρ οὐκ ἀπόρως γείει τὸ παρὸν μόνον, ολλ'
ἐπέρχεται

πάντα θεριζομένα· μή μοι καταπαίετ', ἐπείπερ ἄρξατο
τερπνοτάτων μελέων ὁ καλλιβόας πολέχορδος αὐλός.

For the Muse gives not men to taste in meagre fashion only of that which is before them, but goes onward, gathering all things to her harvest. Prithee, stay her not, since the fair-sounding flute of many notes has begun its strains most sweet.

XXIV

(47)

‘Ομιλεῖ δ’ ἀνθεστιν, (ἄτε) μέλισσα
ξανθὸν μέλι μηδομένα.

But the poet dwells amid flowers, like a bee busied with golden honey.

XXV

(51)

Ισχει δέ με πορφυρέας
ἀλὸς ἀμφιταραστομένας ὄρυμαγδός.

And the roar of the dark-gleaming sea, tossing round about, enfolds me.

XXVI

(52)

(Εὐρυδίκας)

ἰοστεφάνου γλυκεῖαν ἐδάκρυσαν
ψυχὰν ἀποπνέοντα γαλαθηνὸν τέκος.

They wept for the babe unweaned of violet-crowned Eurydice, when he breathed forth his sweet life.

XXVII

(53)

Meleager

"Ος δουρὶ πάντας
νίκασε νέους δινάειντα βαλών
"Αναυρον ὑπερ πολυβότρυνος ἐξ Ἰωλκοῦ·
οὕτω γὰρ "Ομηρος ἡδὲ Στασίχορος ἀεισε λαοῖς.

Who outdid all the young men with the spear, hurling it from vine-clad Ioleus beyond the eddying Anaurus; for so sang Homer and Stesichorus to the peoples.

XXVIII

(55)

Βιότον κέ σε μᾶλλον ὄνασσα πρότερος ἐλθούν.

Had I come earlier, I would have better given thee the boon of life.

XXIX

(57)

A criticism of the epigram by Cleobulus, one of the seven sages, upon the funeral monument of Midas.

Tís κεν αἰνίγσειε νόῳ πίσυνος Λίνδου ναέταν Κλεόβουλον

*ἀενάοις ποταμοῖς ἄνθεσί τ' εἰαρινοῦσιν
ἀελίον τε φλογὶ χρυσέᾳ λιπαρᾶς τε σελάνας
καὶ θαλασσίαις δίναις ἀντία θέντα μένος στάλας;
ἄπαντα γάρ ἔστι θεῶν ἥσσων λίθον δὲ
καὶ βρότεοι παλάματι θραύνοντες μωροῦ φωτὸς ἄδε
βουλά.*

Who that is wise in mind would praise Cleobulus, the dweller in Lindus, who likened the might of a pillar to the ever-flowing rivers, and the flowers of spring, and the golden beams of the sun and of the shining moon, and the eddies of the sea? For all things are subject to the gods, and as for stone the hands also of mortals shatter it. Behold in this the thought of a foolish man.

XXX

(58)

*"Ἔστι τις λόγος ποτὲ τὰν ἀρετάν
ναιεῖν δυσαμβάτοις ἐπὶ πέτραις,
νῦν δέ μιν θεῶν χῶρον ἀγνὸν ἀμφέπειν,
οὐδ' ἄπαντάν βλεφάροις θνάτων ἔσοπτον,*

ἄ μὴ δακέθυμος ιδρώς
 ἐνδοθεν μόλῃ θ', ἵκηται τ' ἐς ἄκρον
 ἀνδρείας.

There is a story that once virtue dwelt upon pathless rocks, but that now she guards the holy place of the gods, and meets not in visible presence the eyes of any mortals, save him from whose inmost frame comes heart-grieving sweat, and who reaches the topmost height of manhood.

XXXI

(60)

“Ωνθρωπε, κεῦται ζῶν ἔτι μᾶλλον τῶν ὑπὸ γᾶς ἐκεύνων.

Fellow, while living thou art sunk in death, even more than those that are beneath the earth.

XXXII

(61)

Οὐτὶς ἄνευ θεῶν
 ἀρετὰν λάβεν, οὐ πόλις, οὐ βροτός.
 Θεὸς δὲ πάμμητις ἀπήμαντον δέ
 οὐδέν ἐστιν ἐν αὐτοῖς.

No one without the help of the gods wins virtue, neither man nor city. God is the all-contriving; but amongst mortals there is nothing free from pain.

XXXIII

(62)

Οὐκ ἔστιν κακόν
ἀνεπιδόκητον ἀνθρώποις, ὀλίγῳ δὲ χρόνῳ
πάντα μεταρρίπτει θεός.

There is no evil not to be looked for by men,
and in a little time god overturns all things.

XXXIV

(65)

Ο δ' αὖ θάνατος κίχε καὶ τὸν φυγόμαχον.

Death comes also to him who flies from the
fight.

XXXV

(66)

Ἐστι καὶ σιγᾶς ἀκίνδυνον γέρας.

Silence too has its safe reward.

XXXVI

(67)

Πόλις ἄνδρα διδάσκει.

Statecraft instructs a man.

XXXVII

(68)

Ἐπεὶ
πάσις κορυδαλλίσι χρὴ λόφον ἐγγενέσθαι.

Since on every crested lark a crest there must be.

XXXVIII

(69)

Tò γὰρ γεγενημένον οὐκέτ' ἄρεκτον ἔσται.

For that which has come to pass will no more be a thing unfulfilled.

XXXIX

(70)

*Οὐδὲ καλᾶς σοφίας ἔστιν χάρις,
εἰ μή τις ἔχει σεμνὰν ὑγίειαν.*

Nor is there grace in fair wisdom, unless one has health the divine.

XL

(71)

*Tίς γὰρ ἀδονᾶς ἄτερ
θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς;
τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών.*

For what life of mortals, or what tyranny, is desirable, if void of pleasure? Without that not even the estate of the gods is to be envied.

XLI

(72)

*Πορφυρέον
ἀπὸ στόματος ἵεῖσα φωνὰν παρθένος.*

A maiden breathing forth her voice from rosy lips.

XLII

(73)

Εὗτ' ἀηδόνες πολυκάτιλοι,
χλωραύχενες, εἰαριναί.

When the yellow-throated, carolling nightingales, birds of spring . . .

XLIII

(74)

Αγγελε κλυτὰ ἔαρος ἀδυόδμου,
κνανέα χελιδοῖ.

Dark swallow, goodly messenger of sweet-scented spring.

XLIV

(75)

The reference is perhaps to words uttered by Pindar on an occasion when he had defeated Simonides in a poetical contest.

Κούρων δ' ἐξελέγχει νέος
οἶνος οὐ τὸ πέρυσι δῶρον
ἀμπέλου· ὁ δὲ μῦθος κενεόφρων.

The new wine of boys puts not to shame last year's gift of the vine, but the saying is a foolish one.

XLV

(76)

Tò δοκεῖν καὶ τὰν ἀλάθειαν βιάται.

Seeming o'ermasters even truth.

XLVI

(77)

Μόνος ἄλιος ἐν οὐρανῷ.

The sun reigns alone in the sky.

TIMOCREON

Timocreon was a Rhodian aristocrat, banished from his country on a charge, the truth of which he himself confesses in Frag. iii., of medising. He made in Athens the acquaintance of Themistocles, and became a bitter enemy of his for the reasons set forth in Frag. i. There was also a personal hostility between Timocreon and Simonides.

I

(1)

Αλλ' εὶ τύγε Παυσανίαν ἥ καὶ τύγε Ξάνθιππον
αἰνέεις

ἥ τύγε Λευτυχίδαν, ἐγὼ δ' Ἀριστείδαν ἐπαινέω
ἄνδρ' ἵερᾶν ἀπ' Ἀθανᾶν
ἐλθεῖν ἔνα λῷστον, ἐπεὶ Θεμιστοκλῆν ἥχθαρε Λατώ,
ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα ξεῖνον
ἔσχοντα

ἀργυρίοισι κιβαλικοῖσι πεισθεὶς οὐ κατάγεν
ἐς πατρίδ' Ἰάλυσον

λαβὼν δὲ τριῶν ἀργυρίον τάλαντ' ἔβα πλέων εἰς
ὅλεθρον,

τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ
καίνων,

ἀργυρίων ὑπόπλεως· Ἰσθμοῦ δ' ἐπανδόκευε γλοιῶς
ψυδρὰ κρέα παρέχων·

οἱ δ' ἥσθιον κηῦχοντο μὴ ὕραν Θεμιστοκλέος γενέ-
σθαι.

The allusion in the concluding lines is probably to a division of the spoil exacted from medising cities, in which Themistocles took the lion's share.

But if you praise Pausanias, or you Xanthippus, or you Leutychides, I extol Aristides as the one best man that came from sacred Athens, since upon Themistocles Leto looked with loathing, a

man false, unjust, and traitorous, who won by base bribes restored not his own friend Timocreon to his native Ialysus. But having received three talents of silver he departed on a baneful voyage, restoring some unjustly, and casting some forth, and slaying some, loading himself with secret gains. And at the Isthmus he made miserly entertainment, furnishing counterfeit meats; and the rest did eat, and prayed that Themistocles' harvest-time might never come.

II

(2)

The beginning of a poem attacking Themistocles after his fall. The reference is the same in the next fragment.

Μοῦσα, τοῦδε τοῦ μέλεος
κλέος ἀν' Ἑλλανας τίθει,
ώς ἔοικὸς καὶ δίκαιον.

Muse, set forth the fame of this song among the Greeks, as is fitting and just.

III

(3)

Οὐκ ἄρα Τιμοκρέων μοῦνος
Μήδοισιν ὀρκιατόμει,
ἀλλ' ἐντὶ κἄλλοι δὴ πονηροί·
οὐκ ἔγὼ μόνα κόλουρις·
ἐντὶ καὶ ἄλλαι ἀλώπεκες.

It was not, then, Timocreon alone that made a league with the Medes, but there are other

scoundrels as well ; I am not the only one without a tail,—there are other foxes besides.

IV

(8)

*"Ωφελένι σ', οὐ τυφλὲ Πλοῦτε, μήτε γῆ μήτ' εὐθαλάσση μήτ' ἐν ἡπείρῳ φανῆμεν,
ἀλλὰ Τάρταρον τε ναέντιν καχέροντα· διὰ σὲ γὰρ σύμπαντ' ἐν ἀνθρώποις κακά.*

Would that thou, blind God of wealth, hadst not appeared either on earth or sea or land, but didst inhabit Tartarus and Acheron ; for all the evils amongst men are on account of thee.

V

(9)

Ὦ οὐξυμβούλεύειν χέρς ἄπο, νοῦς δὲ πάρα.

Whose mind is ready for counsel, but whose hand holds back.

VI

(10)

The reference is to the epigram of Simonides (Bergk, 170).

*Μοῦσά μοι Ἀλκμήνης καλλισφύρου νίδν δειδε·
νίδν Ἀλκμήνης δειδε Μοῦσά μοι καλλισφύρου.*

It is the opinion of Bergk that in these lines Simonides was himself ridiculing the style of Timocreon.

Κηῖα με προσῆλθε φλυαρία οὐκ ἐθέλοντα.
Οὐκ ἐθέλοντά με προσῆλθε Κηῖα φλυαρία.

The prating of the Cean came to my ears unacceptably. Unacceptably to my ears came the prating of the Cean.

CORINNA

A poetess of Tanagra in Boeotia. She and Myrtis, who also belonged to Boeotia, were elder contemporaries of Pindar, who was born in 521 B.C. They contended with and defeated Pindar in his early youth, and he is said to have received help and instruction in his art from Corinna.

I

(9)

Possibly the words of a divine visitant.

Ἡ διανεκῶς εῦδεις ; οὐ μὰν πάρος ἵσθα Κόριννα.

Sleepest thou unceasingly? Yet before, Corinna, it was not so with thee.

II

(20)

Κλία γέροντ' ἀϊστομένα
Ταναγρίδεσσι λευκοπέπλυσ·
μέγα δ' ἐμῆς γέγασε πόλις
λιγουροκωτίλης ἐνόπης.

To sing ancient glories to the white-robed women of Tanagra; and the city joys greatly in my voice clear-carolling.

III

(21)

Μέμφομη δὲ κὴ λιγονρὰν Μουρτίδ' ιώνγα,
ὅτι βανὰ φοῦσ' ἔβα Πινδάροιο ποτ' ἔριν.

For my part I blame also tuneful Myrtis, that
being a woman she set forth to vie with Pindar.

LAMPROCLES

A dithyrambic poet, belonging probably to the early part of the fifth century B.C.

I

(2)

The Pleiads

Αἴτε ποταναῖς
δμώνυμοι πελειάσιν αἰθέρι νεῦσθε.

Ye that move in the sky, of the same name with winged doves.

PRATINAS

Pratinas was a Dorian of Phlius in the northern Peloponnese, but is associated with Athens in the first part of the fifth century B.C. He competed with Aeschylus, and the first development of satyric drama, as distinct from tragedy proper, is ascribed to him. As a writer of dithyrambs, he appears in the first fragment as attacking the newer school of dithyrambists, who had abandoned the lyre for the flute, and who tended by their excessive attention to musical accompaniment to diminish the importance of the poet and chorus.

I

(1)

Τίς δὲ θόρυβος ὅδε; τί τάδε τὰ χορεύματα;
 τίς ὕβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυ-
 μέλαν;
 ἔμὸς ἔμὸς δὲ Βρόμιος ἔμὲ δεῖ κελαδεῦν, ἔμὲ δεῖ
 παταγεῖν
 ἀν' ὅρεα θύμενον μετὰ Ναιάδων
 οἵα τε κύκνον ἄγοντα ποικιλόπτερον μέλος.
 τὰν ἀοιδὰν κατέστασε Πιερὶς βασίλειαν· δ' αὐλός
 ὕστερον χορεύετω· καὶ γάρ ἐσθ' ὑπηρέτας
 κώμῳ μόνον θυραμάχοις τε πυγμαχίαισι νέων θέλει
 παροίνων
 ἔμμεναι στρατηλατάς.
 παῖς τὸν Φρύγα τὸν ἀοιδοῦ
 ποικίλου προαχέοντα·
 φλέγε τὸν ὀλεσισταλοκάλαμον,
 λαλοβαρύόπα παραμελορυθμοβάταν θ'
 ὑπὰ τρυπάνῳ δέμας πεπλασμένον.
 ἦν ἴδού· ἄδε σοι δεξιά
 καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε·
 κισσόχαιτ' ἄναξ ἄκουε τὰν ἔμὰν Δώριον χορείαν.

What din is here? What dances are these?
 What insolence has come to the oft-trodden stage
 of Dionysus? The Bromian is mine, is mine; it
 is for me to cry, for me to raise a clashing sound,

speeding over the mountains with the Naiads, and like a swan sending forth a melody of many-hued flight. The Pierian muse made the song supreme; let the flute be second in the dance, for it is servant; only in the revel and the door-assailing strifes of drunken striplings is it wont to be lord. Beat off the Phrygian whose notes take the lead of the well-skilled singer; burn the spittle-wasting, loud-babbling flute, that comes marring tune and measure, its body shaped beneath the boring-tool. Behold now, god of the dithyramb, like this are their right hands¹ and outflung feet; but do thou, ivy-crowned king, give ear to my Dorian strain.

II

(2)

Spartan love of Music

Λάκων δέ τέττιξ εὔτυκος εἰς χορόν.

The grass-hopper of Lacedaemon is ready for the dance.

III

(3)

Οὐ γάν αὐλακισμέναν ἀρῶν, ἀλλ' ἀσκαφον ματεύων.

Ploughing not a land already furrowed, but seeking one untilled.

¹ The chorus here probably imitate derisively the action of the fingers up and down the stops of the flute.

PHRYNICHUS

This is the Athenian tragic poet of that name, who exhibited plays from about 512 to 476 B.C. A great share in the development of tragedy belongs to him, his chief excellence as a writer lying in the lyrical side of it.

1

(2)

Λάμπει δ' ἐπὶ πορφυρέαις παρῆστι φῶς ἔρωτος.

And on his glowing cheeks shines the light of
love.

DIAGORAS

Diagoras was born in the island of Melos. The following dithyrambic fragment is curiously opposed to his subsequent speculations in philosophy, which procured for him the title of the Atheist, and led to his expulsion from Athens in 411 B.C. on a charge of impiety.

I

(1)

*Θεός, θεός πρὸ παντὸς ἔργου βροτείου
νωμῷ φρέν' ὑπερτάταν,
αὐτοδαής δ' ἀρετὰ βραχὺν οἶμον ἔρπει.*

It is God, God who before every deed of mortals moves his most high will, but virtue self-taught creeps but a little way.

CYDIAS

A native of Hermione in Argolis, and belonging, perhaps, in date to the beginning of the fifth century B.C.

I

(1)

Εὐλαβεῦ δὲ μὴ κατέναντα λέοντος
νεβρὸς ἐλθῶν μοῖραν αἴρεῖσθαι κρεῶν.

Fawn that you are, beware ; lest, coming face to face with a lion, you take upon yourself the doom of becoming his prey.¹

¹ Or 'claim a share in the prey,' a proverbial saying in reference to a lion. The first rendering, however, is better suited to the context in Plato *Charm.* 155 D., where the passage is quoted, and is supported by Jowett's translation *ad loc.*

PRAXILLA

A poetess of Sicyon, whose *floruit* is assigned to 450 B.C. She was famous for her scolia, or banquet-songs, and the charming metre employed in Frag. III. was named after her.

I

(2)

The answer of Adonis when questioned in the under-world.

Κάλλιστον μὲν ἐγὼ λείπω φάσος ἡελίοιο,
δεύτερον ἄστρα φαεινὰ σεληνάῖς τε πρόσωπον
ἥδε καὶ ὥραίοντος σικύοντος καὶ μῆλα καὶ ὅγχας.

The fairest thing that I leave is the light of the sun, and the next the bright stars and face of the moon,—and also ripe cucumbers and apples and pears.

II

(3)

Ἄδμήτου λόγον, ὃν ταῖρε, μαθῶν τοὺς ἀγαθοὺς φίλει·
τῶν δειλῶν δὲ ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγα χάρις.

Friend, having learnt the tale of Admetus, do thou love the good, but keep thyself from the vile, knowing that in them is little grace.

III

(5)

*Ω διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,
παρθένε τὰν κεφαλάν, τὰ δ' ἐνερθε νύμφα.*

O thou that lookest sweetly through the window, maiden in thy face, and yet withal a wedded bride.

BACCHYLIDES

Bacchylides (*circ. 500-430 B.C.*) was born in the island of Ceos, and was a nephew of Simonides. He lived with him at the court of Hiero, and shared his hostility towards Pindar.

I

(1)

*"Ολβιος, φτε θεὸς μοῖράν τε καλῶν ἔπορεν
σύν τ' ἐπιξάλω τύχα ἀφνεὶὸν βιοτὰν διάγειν.
οὐ γάρ τις ἐπιχθονίων πάντα γ' εὐδαιμων ἔφυ.*

Happy is he to whomsoever God has given a portion of good things, and to lead a life of plenty with prosperous fortune; for no one of dwellers upon earth is born blessed in all things.

II

(2)

*Θνατοῖσι μὴ φῦναι φέριστον,
μηδ' ἀελίου προσιδεῦν φέγγος·
ὅλβιος δ' οὐδεὶς βροτῶν πάντα χρόνον.*

Not to have been born is best for mortals, and not to look upon the light of the sun; and no one among men is happy alway.

III

(3)

Παύροισι δὲ θνατῶν τὸν ἄπαντα χρόνον δαιμων
ἔδωκεν¹
πράσσοντας ἐν καιρῷ πολιοκρόταφον
γῆρας ἵκνεῖσθαι, πρὶν ἐγκύρσαι δύῃ.

To few mortals has fortune granted that, faring well all their time, they should come to hoary-browed old age without first encountering grief.

IV

(4)

‘Ως δ’ ἄπαξ εἰπεῖν, φρένα καὶ πυκινὰν κέρδος ἀνθρώ-
πων βιᾶται.

And to speak once for all, gain overbears even the wise-hearted of men.

V

(6)

Hiero's victory at Olympia

Ξανθότριχα μὲν Φερένικον
Ἀλφεὸν παρ' εὐρυδίναν πῶλον ἀελλούδρομον
εἶδε νικάσαντα.

He saw chestnut-maned Pherenicus, steed swift as the storm, conquer by the broad-eddying Alpheus.

¹ Bergk retains the corrupt $\tau\hat{\omega}$ δαιμονι δῶκεν.

VI

(7)

Corinth

Ὥ Πέλοπος λιπαρᾶς νάσου θεόδματοι πύλαι.

O god-built gates of the bright isle of Pelops.

VII

(9)

Νίκα γλυκύδωρος . . .

ἐν πολυχρύσῳ δ' Ὁλύμπῳ Ζηνὶ παρισταμένα κρίνει
τέλος
ἀθανάτοισι τε καὶ θνατοῖς ἀρετᾶς.

Victory, giver of sweet gifts, standing by the side of Zeus in gold-decked Olympus, awards the issue of well-doing to immortals and to mortals.

VIII

(11)

Αἰαῖ τέκος ἀμέτερον,
μεῖζον ἦ πενθεῖν ἐφάνη κακόν, ἀφθέγκτοισιν ἵσον.

Alas, my child, an evil has appeared too great for grief, like to those unutterable.

IX

(13)

Τίκτει δέ τε θνατοῖσιν εἰράνα μεγάλα
πλοῦτον καὶ μελιγλώσσων ἀοιδᾶν ἄνθει,
δαιδαλέων τ' ἐπὶ βωμῶν θεοῖσιν αἴθεσθαι βοῶν
ξανθῷ φλογὶ μῆρα τανυτρίχων τε μήλων,
γυμνασίων τε νέοις αὐλῶν τε καὶ κώμων μέλειν.

Ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν
ἀραχνᾶν ἵστοι πέλονται·
ἔγχεά τε λογχωτὰ ἔιφεά τ' ἀμφάκεα δάμναται εὐρώς·
χαλκεᾶν δ' οὐκ ἔστι σαλπίγγων κτύπος·
οὐδὲ συλᾶται μελίφρων ὕπνος ἀπὸ βλεφάρων,
ἀμὸν ὃς θάλπει κέαρ.
συμποσίων δ' ἐρατῶν βρίθοντ' ἀγναί, παιδικοί θ'
ῦμνοι φλέγονται.

Peace the mighty brings forth wealth for mortals and the flowers of honey-voiced lays, and makes the thigh-bones of oxen and long-haired sheep to be burnt in the ruddy flame upon carven altars in honour of the gods, and the young men to turn to the sports of the training-school, and to flutes and revels. And in the breastplates bound with iron are the webs of red-brown spiders, and rust overgrows the pointed spears and two-edged swords, and there is no din of brazen trumpets. Nor is sweet sleep, that makes glad our heart, snatched from the eyes. And the streets are thronged with goodly drinking-companies, and songs to boys burst forth.

x

(14)

Directed against an opposite opinion expressed by Pindar.

Ἐτερος ἐξ ἔτέρου σοφὸς τό τε πύλαι τό τε νῦν.
οὐδὲ γὰρ ῥάστον ἀρρήγτων ἐπέων πύλας
ἐξειρεῖν.

Now as of old one man becomes wise from

another ; for not very easy is it to find the gates of words heretofore unuttered.

XI

(19)

Εἰς ὅρος, μία δὲ βροτοῖς ἐστὶν εὐτυχίας ὁδός,
θυμὸν εἴ τις ἔχων ἀπειθῆ διατελεῖν δύναται βίον·
δος δὲ μυρίαν μενοινὰν ἀμφιπολεῖ φρενί,
τὸ δὲ παρ' ἀμάρτητον καὶ νίκτα μελλόντων χάριν
ἔδων οὐπτεται κέαρ,
ἀκάρπωτον ἔχει πόνον.

There is one aim, one path of happiness for mortals, if one can bring his life to a close, keeping an ungrieved mind. But he who nurses thousand-fold desire in his soul, and by day and night is vexed at heart for what is to come, has fruitless toil.

XII

(20)

Τί γὰρ ἐλαφρὸν ἔτ' ἔστ' ἀπραχθρὸν (ῶδος) ὁδυρόμενοι
δονεῖν
καρδίαν ;

For what solace comes from thus idly mourning and disquieting the heart ?

XIII

(21)

Πάντεσσι θυντοῦσι δαίμονι ἐπέταξε πόνοντος ἄλλουσιν
ἄλλους.

Upon all men has fortune laid troubles, some upon this one, others upon that.

XIV

(22)

Λυδία μὲν γὰρ λίθος μανύει χρυσόν,
 ἀνδρῶν δ' ἀρετὰν σοφίαν τε παγκρατῆς ἐλέγχει
 ἀλάθεια.

For the Lydian touch-stone reveals gold, and
 all-powerful truth tests the worth and wisdom
 of men.

XV

(23)

Οὐχ ἔδρας ἔργον οὐδ' ἀμβολᾶς, ἀλλὰ χρυσαιγίδος
 Ἰτωνίας
 χρὴ παρ' εὐδαιδαλον ταῦτη ἐλθόντας ἀβρόν τι δεῖξαι.

It is not a time to sit or to delay, but we must
 go to the fair-wrought temple of Itonian Pallas
 of the golden aegis, and show to her some comely
 rite.

XVI

(24)

The Cottabus

Ἐθτε τὴν ἀπ' ἀγκύλης ἵησι
 τοῖσδε τοῖς νεανίαις
 λευκὸν ἀντείναστα πῆχυν.

When from her bent hand she throws the east
 for these young men, uplifting her white arm.

XVII

(25)

Ἡ καλὸς Οεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾶς.

Said fair Theocritus: 'Thou art not the only one of men who loves.'

XVIII

(27)

Γλυκεῖ ἀνάγκα
 ἐσσυμενᾶν κυλίκων θάλπησι θυμόν,
 Κύπρις ὡς· ἐλπὶς γὰρ αἰθύσσει φρένας
 ἀμιγνυμένα Διονυσίοισι δώροις,
 ἀνδράσι θ' ὑψοτάτῳ πέμπει μερίμνας·
 αὐτίχ' ὁ μὲν πόλεων κρήδεμνα λύει,
 πᾶσι δ' ἀνθρώποις μοναρχήσειν δοκεῖ·
 χρυσῷ δ' ἐλέφαντί τε μαρμαίροισιν οἶκοι,
 πυροφόροι δὲ κατ' αἰγλάεντα (καρπόν)
 νᾶες ἄγουστιν ἀπ' Αἰγύπτου, μέγιστον
 πλοῦτον· ὡς πίνοντος ὄρμαίνει κέαρ.

The sweet tyranny of riotous cups fires the heart even as Aphrodite does. For hope, mingling with the gifts of Dionysus, stirs the soul, and urges the thoughts of a man to their highest. At once he overthrows the battlements of cities, and thinks he will be sole ruler over all men. Houses he has that flash with gold and ivory, and wheat-bearing ships bring down shining grain from Egypt, a wealth immense. In such wise is the heart of one drinking uplifted.

XIX

(28)

Οὐ βοῶν πάρεστι σώματ', οὐτε χρυσός, οὐτε πορφύρεοι τάπητες, ἀλλὰ θυμὸς εὔμενής
 Μοῦσά τε γλυκεῖα καὶ Βοιωτίοισιν ἐν σκύφοισιν
 οἶνος ἥδύς.

Here are no bodies of oxen, nor gold, nor purple coverlets, but a kindly spirit, and the sweet muse, and mellow wine in Boeotian cups.

XX

✓ (29)

Cassandra's Prophecy

Ω Τρῶες ἀρηφίλοι, Ζεὺς ὑψιμέδων, ὃς ἀπαντα δέρκεται,
 οὐκ αἴτιος θνατοῖς μεγάλων ἀχέων ἀλλ' ἐν μέσῳ
 κεῖται κιχεῖν
 πᾶσιν ἀνθρώποισι Δίκαν δσίαν, ἄγνας
 Εὔνομίας ἀκόλουθον καὶ πιντᾶς Θέμιδος.
 ὀλβίων παῖδες νιν εύρόντες σύνοικον.

Trojans, beloved of Ares, it is not Zeus, ruling on high, the all-seeing, who is the cause to mortals of great sorrows. But it lies within the reach of all men to attain to holy Justice, servant of sacred Order and wise Law. Blessed are they whose children have found her their housemate.

XXI

(30)

*Φάσομαι**πιστὸν κῦδος ἔχειν ἀρετάν·**πλοῦτος δὲ καὶ δειλοῦσιν ἀνθρώπων ὄμιλεῖ.*

My word shall be that virtue has sure glory,
but wealth consorts also with the base among
men.

XXII

(33)

Hercules at the house of Ceyx

*"Εστα δ' ἐπὶ λάϊνον οὐδόν, τοὶ δὲ θούρας ἔντρον, ὁδέ
τ' ἔφα·*

*Λύτόματοι δ' ἀγαθῶν δαῖτας εὐόχθοις ἐπέρχονται
δίκαιοι
φῶτες.*

And he stood at the stone threshold, and
they were preparing a banquet, and thus he
spake: 'Just men come unbidden to the rich
feasts of the good.'

XXIII

(34)

The Gods

*Οἱ μὲν ἀδμάτες ἀεικελιῶν εἰσὶ νόσων καὶ ἄνατοι,
οὐδὲν ἀνθρώποις ἵκελοι.*

Unvanquished are they by ravaging diseases.
and free from hurt, in no wise like men.

XXIV

(36)

Θνατοῖσι δ' οὐκ αὐθαίρετοι
 οὐτ' ὄλβος οὐτ' ἄκαμπτος Ἀρης οὐτε πάμφθερσις
 στάσις,
 ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν
 γαῖαν ἢ πάνδωρος αἴσα.

Neither prosperity, nor unbending war, nor all-destroying faction are within mortals' choice, but destiny, that bestows all, casts a cloud now upon this land and now upon that.

XXV

(37)

Εἰ δὲ λέγει τις ἄλλως, πλατεῖα κέλευθος.

And if any one says otherwise, the path is broad.

XXVI

(38)

Μελαγκενθές εἴδωλον ἀνδρὸς Ἰθακησίου.

The black-robed shade of him of Ithaea.

XXVII

(39)

Τὰν ἀχείμαντόν τε Μέμφιν καὶ δονακώδεα Νεῖλον.

Memphis unvexed by storms and the reedy Nile.

XXVIII

(40)

'Εκάτα δαδοφόρε Νυκτὸς μελανοκόλπου θύγατερ.

Hecate, torch-bearing daughter of Night the
dark-bosomed.

XXIX

(41)

Ποσειδάνιον ὡς Μαντινεῖς τριόδοντα
χαλκοδαιδάλοισιν ἐν ἀσπίσι φορεῦντες.Like the men of Mantinea who bear Poseidon's
trident on their brass-wrought shields.

XXX

(44)

'Οργαὶ μὲν ἀνθρώπων διακεκριμέναι μυρίαι.

The natures of men are diverse, myriad-
numbered.

XXXI

(47)

The Eagle

Νωμᾶται δ' ἐν ἀτρυγέτῳ χάει.

And wings its way in the harvestless waste of
air.

MELANIPPIDES

This poet, a native of Melos, belongs to the latter portion of the fifth century B.C., and spent a great part of his life at the court of Perdiccas II. of Macedon. He was one of the innovating school of dithyrambists, in particular removing the musical accompaniment from its former fixed laws, and allowing it to move at the composer's will. He had an extremely high reputation in his art.

I

(1)

The Danaides

Οὐ γὰρ ἀνθρώπων φόρενν μορφᾶν εἶδος,¹
 οὐδὲ δίαιταν τὰν γυναικείαν ἔχον,
 ἀλλ' ἐν ἀρμάτεσσι διφρούχοις ἐγνυμνάζοντ' ἄν εὖ,
 δι' ἄλσεα πολλάκι θήραισιν φρένα τερπόμεναι,
 ἢθ' ἱερόδακρυν λίβανον εὐώδεις τε φοίνικας κασίαν
 τε ματεῦσαι,
 τέρενα Σύρια σπέρματα.

For they bore not the comely shape of men,
 yet had not the way of life of women, but in
 seated chariots they would take goodly toil, oft
 delighting their heart with hunting through the
 woodland, or seeking the frankincense tree that
 drops holy tears, and the fragrant palms and
 casia, tender Syrian growths.

II

(2)

‘Α μὲν Ἀθάνα
 ὅργαν’ ἔρριψέν θ’ ἱερᾶς ἀπὸ χειρός,
 εἰπέ τε· “Ἐρρετ’ αἰσχεα, σώματι λύμα,
 οὐ με τῷδ’ ἐγὼ κακότατι δίδωμι.

From her sacred hand Athene cast the flute
 and said: ‘Get thee gone, thou horror, thou out-

¹ Bergk prints the corrupt *μορφὰν ἐνεῖδος*.

rage to the body, I give not myself to this unsightliness.'

III

(4)

Πάντες δ' ἀπεστύγεον ὕδωρ,
 τὸ πρὸν ἔόντες ἀτόπιες οἴνον,
 τάχα δὴ τάχα τοὶ μὲν ἀπ' ὅν ὅλοντο,
 τοὶ δὲ παράπληκτον χέον ὄμφαν.

And all men loathed water, for till then they had not knowledge of wine, and quickly, quickly some perished therefrom, and some gave forth a frenzy-stricken cry.

IV

(6)

Κλῦθι μοι, ὁ πάτερ, θαῦμα βροτῶν,
 τὰς ἀειζώνυ μεδέων ψυχᾶς.

Give ear to me, O father, wondrous in the eyes of mortals, lord of everlasting life.

ARIPHRON

The following Paean to Health is attributed to Ariphron of Sicyon, of whom nothing further is known. The fact of its being addressed to an abstract deity shows that it belongs to a late period of lyric poetry.

'Υγίεια, πρεσβύστα μακάρων, μετὰ σεῦ ναίοιμι τὸ
 λειπόμενον
 βιοτᾶς, σὺ δέ μοι πρόφρων σύνοικος εἶης·
 εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων,
 ἢ τᾶς ἴστοδαιμονος ἀνθρώποις βασιληῖδος ἀρχᾶς, ἢ
 πόθων,
 οὓς κρυφίοις Ἀφροδίτας ἔρκεσιν θηρεύομεν,
 ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις ἢ πόνων
 ἀμπνοὰ πέφανται,
 μετὰ σεῦ, μάκαιρ' 'Υγίεια,
 τέθαλε [πάντα] καὶ λάμπει Χαρίτων ἔαρι,
 σέθεν δὲ χωρὶς οὕτις εὐδαίμων (ἔφν).

Health, most honoured of deities, may I dwell
 with thee for what remains of life, and mayest
 thou be my willing housemate! For whatever
 joy of wealth, or children, or of kingly power
 that makes men equal with the gods, or of love
 that we hunt with the hidden snares of Aphro-
 dite, or whatever other delight or rest from toils
 has appeared to men from on high, has goodly
 growth and is radiant with the bloom of the
 graces, when joined with thee, divine Health;
 but apart from thee no man is happy.

LICYMNIUS

A dithyrambic poet of Chios of uncertain date.

I

(1)

Acheron

Μυρίαις παγαῖς δακρύων ἀχέων τε βρύει.

With founts numberless of tears and sorrows it is full.

II

(2)

Endymion

*"Υπνος δὲ χαίρων ὄμμάτων αὐγαῖς ἀναπεπταμένοις
δσσοις ἐκοίμιζε κοῦρον.*

And Sleep, taking joy in the brightness of his gaze, laid the boy to rest with open eyes.

III

(3)

*Λιπαρόμματε μᾶτερ, ὑψίστων θρόνων
σεμνῶν Ἀπόλλωνος βασίλεια ποθεινά,
πραῦγέλως Υγίεια.*

Bright-eyed mother, fair queen of Apollo's highest, holy seats, soft-laughing Health.

PHILOXENUS

Philoxenus of Cythera (435-380 B.C.) was a pupil of Melanippides, and introduced still further changes into dithyrambic composition. He lived at Athens, and afterwards under the protection of Dionysius the elder at Syracuse. The following fragments are from his Cyclops. The second is the address of the Cyclops to Galatea, the third the exclamation of Ulysses in the Cyclops' cave, and the fourth is addressed by the Cyclops to Ulysses in reference to the slaughter of his sheep. Considerable fragments remain of what was the most popular of his poems, one giving a minute account of a banquet, but it is impossible to regard it as possessing the characteristics of the lyric.

I

(6)

Συμβαλοῦμαι τι μέλος ὑμῖν εἰς ἔρωτα.

A song that tells of love will I impart to you.

II

(8)

*Ὥ οὐ καλλιπρόσωπε
χρυσοβόστρυχε Γαλάτεια
χαριτόφωνε, θάλος ἔρωτων.*

O fair-faced Galatea of the golden tresses,
gracious in voice, nursling of the loves.

III

(9)

Οἴω μ' ὁ δαιμων τέρατι συγκαθεῖρξεν.

With what a monster has fate shut me in.

IV

(10)

"Εθνσας; ἀντιθύση.

Hast sacrificed? Thou shalt in turn be sacrificed.

TIMOTHEUS

Timotheus of Miletus (454-357 B.C.) was one of the chief representatives of the dithyrambic innovators (*cf.* Frag. vii.), and enjoyed enormous popularity, both during his lifetime and long afterwards.

I

(5)

*"Εχενε δ' ἐν μὲν δέπας κίστινον μελαίνας
σταγόνος ἀμβρότας ἀφρῷ βρυάζον·
εἴκοσιν δὲ μέτρ' ἀνέχενεν ἔμισγέ θ'
αἷμα Βακχίου νεορρύτοις δακρύοισι Νυμφᾶν.*

And he poured out one cup of ivy-wood, brimming with the foam of the dark juice divine, and with it twenty measures of water, mingling the blood of Bacchus with the fresh-flowing tears of the Nymphs.

(6)

Quoted by Zeno the Stoic in reference to the death which he inflicted upon himself after receiving an injury from a fall.

"Ερχομαι τί μ' αὔεις;

I am coming, why callest thou me?

III

(8)

Κλεινὸν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον.

Working for Hellas the great glorious honour of freedom.

IV

(9)

Σέβεσθ' αἰδῶ σύνεργον ἀρετᾶς δοριμάχου.

Have reverence for honour, the helpmate of valour fighting with the spear.

V

(10)

"Αρης τύραννος" χρυσὸν Ἑλλὰς δ' οὐ δέδοικεν.

Ares is lord, but gold Hellas does not fear.

VI

(11)

*Μακάριος ἥσθα, Τιμόθεε, καρυξ ὅτ' εἰπειν·
νικᾶ Τιμόθεος Μιλήσιος
τὸν Κάμωνος τὸν ἰωνοκάμπταν.*

Happy thou wert, Timotheus, when the herald said : Timotheus of Miletus vanquishes the son of Camon, the triller of Ionian flourishes.

VII

(12)

Οὐκ ἀείδω τὰ παλαιά,
 καὶνὰ γὰρ μάλα κρείσσων
 νέος δὲ Ζεὺς βασιλεύει,
 τὸ πάλαι δ' ἦν Κρόνος ἄρχων
 ἀπίτω Μοῦσα παλαιά.

I sing not ancient strains, for the later are far goodlier. Zeus is the new king, but of old Cronos was ruler ; let the Muse of old times depart.

VIII

(13)

Σύ τ' ὦ τὸν ἀεὶ πόλον οὐράνιον
 ἀκτῖσι λαμπραῖς Ἀλιε βάλλων,
 πέμψον ἑκαβόλον ἐχθροῖς βέλος
 σᾶς ἀπὸ νευρᾶς, ὃ ἵε Παιάν.

And do thou, O Sun, ever smiting with bright beams the vault of heaven, send from thy bowstring a far-cast dart upon our foes, O Paean !

IX

(14)

Σὺ δὲ τὸν γηγενέταν ἄργυρον αἰνεῖς.

But you praise earth-born silver.

The words were addressed as a reproach to the Macedonian king Archelaus, who retorted with *σὺ δέ γ' αἰτεῖς*, 'and you ask for it.'

X

(15)

Οὐθ' ὁ πτερωτὸς ἴξος ὁμοάτων, Ἔρως,
ὁ Κύπριδος κυναγός, ἡ φρενῶν ἄκις,
ὁ μὴ τίνων θεοῖσιν ὀρκίων δίκας.

Nor Love, the winged lure of the eyes, Aphrodite's huntsman, the barb of the soul, who makes not atonement to the gods for broken oaths.

TELESTES

A native of Selinus in Sicily, who flourished as a dithyrambic poet at Athens about 400 B.C.

I

(1)

Ον σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόῳ
 δρυμοῖς ὄρεοις
 ὅργανων δίαν Ἀθάναν
 δυσόφθαλμον αἰσχος ἐκφοβηθεῖσαν,
 αὐθὶς ἐκ χερῶν βαλεῖν,
 νυμφαγενεῖ χοροκτύπῳ φηρὶ Μαρσύᾳ κλέος.
 τί γάρ νιν εὐηράτοι κάλλεος δξὺς ἔρως ἔτειρεν,
 ἢ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθώ;
 ἀλλὰ μάταν ἀχόρευτος
 ἄδε ματαιολόγων φάμα προσέπταθ' Ἑλλάδα μουσο-
 πόλων,
 σοφᾶς ἐπίφθονον βροτοῖς τέχνας ὕνειδος,
 τὰν . . .¹ Βρομίῳ παρέδωκε σεμνᾶς
 δαιμονος ἀερθὲν πνεῦμα λιγυπτέρυγον σὺν ἀγλαῖν
 ὡκύτατι χειρῶν.

And this instrument, wisely devised, I deem not in my mind that the wise goddess Athene, for fear of the eye-grieving unsightliness wrought by the flute, having taken it up in the mountain glades, cast again from her hands,—a triumph to the

¹ Bergk here prints the corrupt οὐ μεριθοτάταν.

nymph-born, dance-treading satyr Marsyas. For why did keen desire for lovely fairness consume her to whom Fate assigned unwedded and childless maidenhood? Nay, this doleful story of idly-prating minstrels sped falsely over Hellas, an envious reproach in the ears of mortals of the wise art which the uplifted, shrill-winged breath of the holy goddess, and the swift movement of her goodly hands, gave to the service of Bromius.

II

(2)

*"Η Φρύγα καλλιπνόων αὐλῶν ἱερῶν βασιλῆα,
Λυδὸν ὃς ἄρμοσε πρῶτος
Δωρίδος ἀντίπαλον μούσας νόμον αἰόλον ὄμφα,
πνεύματος εὐπτερον αὔραν ἀμφιπλέκων καλάμοις.*

Or the Phrygian lord of holy, sweet-breathing flutes, who first fitted to the voice the changeful Lydian mode, rival of the Dorian strain, entangling in reeds the winged current of the breath.

III

(4)

*"Αλλος δ' ἄλλαν κλαγγὰν ἵεις
κερατόφωνον ἡρέθιξε μάγαδιν,
ἐν πενταράβῳ χορδᾶν ἀρθμῷ
χεῖρα καμψιδίαντον ἀναστρωφῶν τάχος.*

And one giving forth one sound, one another, they roused the harp with its echoing board of

horn, swiftly running the hand to and fro along the five-staved sequence of the chords.

IV

(5)

Πρῶτοι παρὰ κρατῆρας Ἐλλάνων ἐν αὐλοῖς
 συνοπαδοὶ Πέλοπος ματρὸς ὄρείας
 Φρύγιον ἄεισαν νόμον·
 τοὶ δ' ὀξυφώνοις πηκτίδων ψαλμοῖς κρέκον
 Λύδιον ὕμνον.

Over the wine-bowls of the Greeks the companions of Pelops were the first to sing to the sound of flutes the Phrygian harmony of the mountain mother, and some with the sharp twang of harp-strings beat out the Lydian strain.

LYCOPHRONIDES

A dithyrambic poet of uncertain date.

I

(1)

Οὐτε παιδὸς ἄρρενος οὐτε παρθένων
 τῶν χρυσοφόρων οἵτε γυναικῶν βαθυκόλπων
 καλὸν τὸ πρόσωπον, ἀν μὴ κόσμιον πεφύκη.
 ἢ γὰρ αἰδὼς ἀνθος ἐπισπείρει.

No face of youth, or gold-decked maidens, or
 deep-girdled women is fair, if it be not seemly ;
 for modesty sheddeth grace.

II

(2)

Τόδ' ἀνατίθημι σοι ρόδον
 καλὸν ἀνάθημα καὶ πέδιλα καὶ κυνέαν
 καὶ τὰν θηροφόνον λογχίδ', ἐπεί μοι νόος ἄλλα
 κέχυται
 ἐπὶ τὰν Χάριστην φίλαν πάϊδα καὶ καλάν.

This rose I offer up to thee, a goodly offering,
 and my sandals and cap and beast-slaying spear,
 since my mind has set elsewhither towards a
 maiden loved of the Graces, and beauteous.

CASTORIO

A native of Soli in Cilicia, who lived during the end of the fourth and beginning of the third century B.C.

I

(2)

Σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον
ναιόνθ' ἔδραν, θηρονόμε Πάν, χθόν' Ἀρκάδων,
κλήσω γραφῆ τῦδ' ἐν σοφῇ πάγκλειτ' ἐπη
συνθείσ, ἄναξ, δύσγνωστα μὴ σοφῷ κλύειν,
μωσοπόλε θήρ, κηρόχυτον ὃς μείλιγμ' ἔεις.

Thee, beast-tending Pan, dwelling in the land of the Arcadians, in haunts wintry with loud snow-blasts, thee I will celebrate, fitting together, O king, in this wise lay words right glorious, hard for the unwise to hear with understanding, O minstrel satyr, that breathest a soft strain through the wax-moulded pipe.

SCOLIA OR BANQUET-SONGS

It is uncertain in what sense the word *σκολιόν*, 'crooked,' was applied to a banquet-song. The usual explanation is that it refers to the irregular order in which the song was taken up by the guests.

SCOLIA

I

(1)

Οὐδὲν ἵνα ἄρα τἄλλα πλὴν δὲ χρυσός.

So, then, all things are naught, except gold.

II

(2)

Παλλὰς Τριτογένει', ἄνασσ' Ἀθηνᾶ,
ὅρθου τήνδε πόλιν τε καὶ πολίτας
ἄτερ ἀλγέων καὶ στάσεων
καὶ θανάτων ἀόρων σύ τε καὶ πατήρ.

Triton-born Pallas, queen Athene, maintain this city and its citizens without griefs and factions and untimely deaths, thou and thy sire.

III

(3)

Πλούτον μητέρ', Όλυμπίαν ἀείδω
Δήμητρα στεφανηφόροις ἐν ὕραις,
σέ τε παῖ Διὸς Φερσεφόνη·
χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον πόλιν.

I sing in the garland-wearing hour of Olympian Demeter, mother of wealth, and of thee, Persephone, daughter of Zeus. Hail to ye, and do ye guard well this city.

IV

(4)

*'En Δήλῳ ποτ' ἔτικτε τέκνα Λατώ,
Φοῖβον χρυσοκόρμαν, ἄνακτ' Ἀπόλλω,
ἔλαφηβόλον τ' ἀγροτέραν
Ἄρτεμιν, ἃ γυναικῶν μέγ' ἔχει κράτος.*

In Delos once upon a time Leto bare children, golden-haired Phoebus, king Apollo, and huntress Artemis, slayer of stags, who has great dominion over women.

V

(5)

*Ὤ Πάν, Ἀρκαδίας μεδέων κλεεννᾶς,
ὅρχηστά, Βρομίαις ὄπαδὲ Νύμφαις,
γελάσειας, ὁ Πάν, ἐπ' ἐμαῖς
εὐφροσύναισι, ταῖσδ' ἀοιδαῖς κεχαριμένος.*

Pan, lord of famed Arcady, Pan the dancer, companion of the nymphs of Bacchus, mayest thou smile upon my mirth, taking joy in these strains.

VI

(7)

*Εἴθ' ἐξῆν ὁποῖος τις ἵν ἔκαστος
τὸ στῆθος διελόντ', ἔπειτα τὸν νοῦν
ἔστιδόντα, κλείσαντα πάλιν,
ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.*

Would that it were possible, having opened the breast, to then behold the soul, so as to

learn of what nature a man was, and having closed it again to know him for a friend with guileless heart.

vii

(8)

‘Υγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ,
δεύτερον δὲ φυὲν καλὸν γενέσθαι,
τὸ τρίτον δὲ πλούτεῖν ἀδόλως,
καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

The best thing for a mortal is to have health, and the next to have been born fair of form, and the third to be rich without guile, and the fourth to take joy with one's friends.

viii

(9-12)

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
ῶσπερ Ἀρμόδιος καὶ Ἀριστογείτων,
ὅτε τὸν τύραννον κτανέτην
ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

Φίλταθ' Ἀρμόδι', οὐ τί που τέθνηκας,
νήστοις δ' ἐν μακάρων σέ φασιν εἶναι,
ἴνα περ ποδώκης Ἀχιλεύς,
Τυδεῖδην τέ φασιν ἐσθλὸν Διομίδει.

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
ῶσπερ Ἀρμόδιος καὶ Ἀριστογείτων,
ὅτ' Ἀθηναίης ἐν θυσίαις
ἀνδρα τύραννον Ἰππαρχον ἐκαινέτην.

Αἰεὶ σφῷν κλέος ἔσσεται κατ' αἶνον,
φίλταθ' Ἀρμόδιος καὶ Ἀριστογείτων,
ὅτι τὸν τύραννον κτάνετον,¹
ἰσονόμοις τὸν Ἀθήνας ἐποιήσατον.

In a bough of myrtle will I bear my sword,
even as Harmodius and Aristogeiton when they
slew the tyrant, and made Athens to have equal
laws.

Dearest Harmodius, surely thou art not dead,
but men say that thou art in the islands of the
blest, where swift-footed Achilles is, and where,
they say, is glorious Diomed, the son of Tydeus.

In a bough of myrtle will I bear my sword,
even as Harmodius and Aristogeiton when they
slew the tyrant Hipparchus at Athene's festival.

For ever shall your fame, dearest Harmodius
and Aristogeiton, endure in the land, because ye
slew the tyrant, and made Athens to have equal
laws.

IX

(14)

The reference is to the defeat of the Athenian exiles by
Hippias.

Αἰαῖ Λειψύδριον προδωσέταιρον,
οἵους ἄνδρας ἀπώλεσας, μάχεσθαι
ἀγαθούς τε χάμ' εὐπατρίδας,
οἵ τότε ἔδειξαν οἵων πατέρων ἔσαν.

Alas, Leipsydrium, betrayer of comrades, what
men didst thou destroy, good at the fight and

¹ Bergk *κτανέτην*, and in the next line *ἐποιησάτην*.

withal of noble race, who then did show from what sires they were sprung.

X

(15)

*'Εκ γῆς χρὴ κατιδεῦν πλόον,
εἴ τις δύναιτο καὶ παλάμην ἔχοι·
ἐπεὶ δέ κ' ἐν πόντῳ γένηται,
τῷ παρεόντι τρέχειν ἀνάγκη.*

A man should consider a voyage from the land, to see if he would be able and would have the skill; but when he has come upon the deep, he must needs run with the wind there is.

XI

(16)

*'Ο καρκίνος ὥδ' ἔφα
χαλᾶ τὸν ὄφιν λαβών·
εὐθὺν χρὴ τὸν ἑταῖρον ἔμμεν
καὶ μὴ σκολιὰ φρονεῦν.*

The crab spake these words, seizing the snake with his claw: 'A comrade should be straight and not think crookedly.'

XII

(19)

*Εἴθε λύρα καλὴ γενοίμην ἐλεφαντίνη,
καὶ με καλοὶ παῖδες φέροιεν Διονύσιον ἐς χορόν.*

Would that I might be a fair lyre of ivory, and that fair boys might carry me to the dance of Dionysus.

XIII

(20)

Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,
καὶ με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

Would that I might be a golden jewel, fair
and great, needing not to be refined by fire, and
that a fair woman might bear me, having made
pure her heart.

XIV

(22)

Σέν μοι πῖνε, συνῆβα, συνέρα, στεφανηφόρει,
σέν μοι μαινομένῳ μαίνεο, σὺν σώφρονι σωφρόνει.

Drink with me, take joy with me, love with
me, wear garlands with me, be mad with me in
my madness, and sober in my soberness.

XV

(23)

‘Υπὸ παντὶ λίθῳ σκορπίος, ὁ ταῖρ, ὑποδύεται·
φράξεν, μή σε βάλῃ τῷ δ' ἀφανεῖ πᾶς ἔπεται δόλος.

Under every stone, O friend, there lurks a
scorpion; beware lest it sting thee: all guile
doth attend the hidden.

XVI

(28)

The song of Hybrias, a Cretan noble.

“Εστι μοι πλοῦτος μέγας δόρυ καὶ ξύφος
καὶ τὸ καλὸν λαισῆιον, πρόβλημα χρωτός·

τούτῳ γὰρ ἀρῷ, τούτῳ θερίζω,
 τούτῳ πατέω τὸν ἀδὺν οἶνον ἀπ' ἀμπέλῳ·
 τούτῳ δεσπότας μνοῖας κέκλημαι.

Toὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος
 καὶ τὸ καλὸν λαιστήον, πρόβλημα χρωτός·
 πάντες γόνν πεπτηῶτες (ἀμφὶ)
 ἐμόν . . . (προσ)κυνεῦντί (με) δεσπόταν
 καὶ μέγαν βασιλῆα φωνέοντες.

In my spear and sword I have plenteous wealth, and in the goodly shield that screens the body, for with these I plough, I reap, I tread the sweet wine from the grape, through these I am named the lord of serfs.

But those who fear to bear spear and sword, and the goodly shield that screens the body, all they, crouching round my knee, do homage to me as lord, calling me great king.

XVII

(30)

Οὐ χρὴ πόλλα' ἔχειν θυητὸν ἄνθρωπον, ἀλλ' ἐρᾶν,
 καὶ κατεσθίειν· σὺ δὲ κάρτα φείδη.

It needs not for a mortal to have many possessions, but that he should love and feast ; but in thee there is great abstinence.

CARMINA POPULARIA

The following specimens of popular poetry deal mainly with religious ritual, and children's games and songs. The concluding passage, however, has reference to a definite historical occasion, and is not very appropriately classed by Bergk under this head.

I

(1)

To Demeter

Πλεῖστον οὐλον ἵει, ἵουλον ἵει.

Many a sheaf, many a sheaf do thou send forth.

II

(2)

Ὦ Λίνε (πᾶσι) θεοῖσιν
τετιμένε, σοὶ γὰρ ἔδωκαν
πρώτῳ μέλος ἀνθρώποισιν
φωναῖς λιγυραῖς ἀεῖσαι.
Φοῖβος δὲ κότῳ σ' ἀναιρεῖ,
Μοῦσαι δέ σε θρηνεύοντιν.

O Linus, honoured by all the gods, for to thee they granted that thou shouldst first give forth song to mortals in clear notes:—but Phoebus from envy killed thee, and the Muses mourn for thee.

III

(4)

Ἄναβαλ' ἄνω τὸ γῆρας,
ὡς καλὰ Ἀφροδίτα.

Keep old age far off, O beauteous Aphrodite.

IV

(6)

Ἐλθεῖν, ἥρω Διόνυσε,
 Ἀλείων ἐς ναόν
 ἀγνὸν σὺν Χαρίτεσσιν,
 ἐς ναόν
 τῷ βοέῳ ποδὶ θύων.
 ἔξιε ταῦρε,
 ἔξιε ταῦρε.

Come, hero Dionysus, with the Graces to the
 holy temple of the Eleans, speeding with ox's
 foot to the temple, O glorious, glorious bull !

V

(8)

Σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν
 ἀπλοῦν ῥυθμὸν χέοντες αἰόλῳ μέλει,
 καιναν, ἀπαρθένευτον, οὕτι ταῖς πάρος
 κεχρημέναν φέδαῖσιν, ἀλλ' ἀκήρατον
 κατάρχομεν τὸν ὕμνον.

Thee, Bacchus, we honour with this strain,
 pouring forth one measure in varying melody, a
 strain that is new, unmeet for maidens, taking
 nought from older lays, but unstaled by use is
 the chant that we begin.

VI

(11)

*Tís τῆδε; πολλοὶ κάγαθοί.
Ἐκκέχυται κάλει θεόν.*

Who is here? Many men and good.
Libation has been made; call thou upon the
god.

VII

(12)

"Ηλιος Ἀπόλλων, ὁ δέ γ' Ἀπόλλων ἥλιος.

The sun is Apollo, and Apollo is the sun.

VIII

(14)

*"Ἀρχει μὲν ἀγῶν τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν.*

The contest begins, making award of prizes
most glorious, and the hour calls to no longer
delay.

IX

(15)

*Βαλβῖδι ποδῶν
θέντες πόδα πὰρ πόδα (θεῖτε).*

Place foot by foot at the starting-line of the
feet, and run!

X

(16)

Λήγει μὲν ἀγών τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν.

The contest ends, making award of prizes
most glorious, and the hour calls to no longer
delay.

XI

(18)

Sung by the Spartan choruses of old men, men, and boys.

‘Αμὲς πόκ’ ἥμες ἄλκιμοι νεανίαι.
‘Αμὲς δέ γ’ εἰμές· αἱ δὲ λῆσ, αὐγάστεο.
‘Αμὲς δέ γ’ ἐσσόμεσθα πολλῷ κάρρονες.

We were once valiant young men.

And we are so, and, if you will, look upon us.
And we shall be far better.

XII

(19)

Ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἵα, ποῦ μοι τὰ καλὰ
σέλινα;

Ταδὶ τὰ ῥόδα, ταδὶ τὰ ἵα, ταδὶ τὰ καλὰ σέλινα.

Where are my roses, where are my violets,
where is my pretty parsley?

Here are the roses, here are the violets, here
is the pretty parsley.

XIII

(20)

Blind Man's Buff

Χαλκῆν μυῖαν θηράσω.
Θηράσεις, ἀλλ' οὐ λήψει.

I will hunt a brazen fly.
You will hunt, but you will not catch.

XIV

(21)

Χέλει χελώνη, τί ποιεις ἐν τῷ μέσῳ;
Μαρύομ' ἔρια καὶ κρόκαν Μιλησίαν.
Ο δ' ἔκγονός σου τί ποιῶν ἀπώλετο;
Λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἀλατό.

Tortoise, tortoise, what are you doing in the
midst?

I am weaving wool and Milesian thread.
And how came your son to perish?
He leapt from white horses into the sea.

XV

(22 A)

"Εξεχ', ὁ φίλ' "Ηλιε.

Shine out, dear sun.

XVI

(26)

Στρίγγ' ἀποπομπεῖν
νυκτιβόαν ($\gamma\hat{a}s$),
στρίγγ' ἀπὸ λαῶν,
ὄρνιν ἀνώνυμον ($\acute{\epsilon}\chi\theta\rho\hat{a}n$)
ώκυπόρους ἐπὶ νῆας.

Send the night-crying owl, bird of evil name,
away from the land and peoples, to the swift-
voyaging ships of our foes.

XVII

(27)

Ω τί πάσχεις ; μὴ προδῷς ἄμμ', ἵκετεύω·
πρὶν καὶ μολὲν κεῖνον, ἀνίστω·
μὴ κακὸν σὲ μέγα ποίησῃς κῆμὲ τὰν δειλάκραν·
ἄμέρα καὶ δῆ· τὸ φῶς ζὺ τῆς θυρίδος οὐκ ὄργης ;

Ah, what has come to thee? Betray me not,
I entreat thee. Before that he comes, arise, and
bring not great evil upon thyself and me the un-
happy. Already it is day; seest thou not the
light through the window?

XVIII

(41)

Song of the Rhodian Children

Ω λθ', $\hat{\eta}$ λθε χεδιδών,
καλὰς ὥρας ἄγουσα,
καλοὺς ἐνιαυτούς,

ἐπὶ γαστέρα λευκά,
 ἐπὶ νῶτα μέλαινα.
 παλάθαν σὺ προκύκλει
 ἐκ πίονος οἴκου,
 οἴνου τε δέπαστρον,
 τυρῶν τε κάνυστρον·
 καὶ πύρνα χελιδών
 καὶ λεκιθίταν
 οὐκ ἀπωθεῖται. πότερ' ἀπίωμες, ἢ λαβώμεθα;
 εἰ μέν τι δώσεις· εἰ δὲ μή, οὐκ ἔάσομεν,
 ἢ τὰν θύραν φέρωμες ἢ τούπέρθυρον,
 ἢ τὰν γυναικα τὰν ἔσω καθημέναν·
 μικρὰ μέν ἔστι, ῥαδίως μιν οἴσομεν.
 ἀν δὲ φέρῃς τι,
 μέγα δὴ τι φέροιο.
 ἄνοιγ', ἄνοιγε τὰν θύραν χελιδόνι·
 οὐ γὰρ γέροντές ἔσμεν, ἀλλὰ παιδία.

The swallow, the swallow has come, bringing fair hours and fair seasons, white upon its belly, black upon its back. Roll forth a cake from the rich house, and a flagon of wine, and a basket of cheese; wheaten bread, too, and bread of pulse the swallow refuses not. Are we to depart or to receive? If you give us something, rest you so; but if you say us nay, we will not suffer it. Let us bear away the door or the lintel, or the wife sitting within; she is little, we will bear her away easily. But if you bring us something, may your own gain be great. Open, open the door to the swallow, for we are not old men, but children.

XIX

(43)

"Αλει μύλα ἄλει·
καὶ γὰρ Πιττακὸς ἄλει,
μεγάλας Μιτυλάνας βασιλεύων.

Grind, mill, grind, for Pittacus also ground
ruling over great Mitylene.

XX

(44)

⁷Ω παιῶνες, ὅσοι Χαρίτων τε καὶ πατέρων λάχετ
ἐσθλῶν,
μὴ φθονεῖθ' ὥρας ἀγαθοῦσιν ὄμιλίαν·
σὺν γὰρ ἀνδρείᾳ καὶ ὁ λυσιμελῆς ἔρως ἐπὶ Χαλκιδέων
θάλλει πόλεστιν.

O all ye youths that have won the favour of
the Graces and noble ancestry, grudge not com-
munion with your fairness to the honourable; for
love, that makes loose the limbs, blooms side by
side with valour in the cities of the Chalcidians.

XXI

(46)

Hymn addressed by the Athenians to Demetrius Polior-
cetes, 302 B.C.

"Ως¹ οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι
τῇ πόλει πάρειστιν·
ἐνταῦθα (γὰρ Δήμητρα καὶ) Δημήτριον
ἄμα παρῆγ' ὁ καιρός.

¹ Bergk, 'Ως.

χὴ μὲν τὰ σεμνὰ τῆς Κόρης μυστήρια
 ἔρχεθ', ἵνα ποιήσῃ,
 ὁ δ' ἵλαρός, ὥσπερ τὸν θεὸν δεῦ, καὶ καλός
 καὶ γελῶν πάρεστιν.
 σεμνόν τι φαινεθ', οἱ φίλοι πάντες κύκλῳ,
 ἐν μέσοισι δ' αὐτός·
 ὅμοιον, ὥσπερ οἱ φίλοι μὲν ἀστέρες,
 ἥλιος δ' ἐκεῖνος.
 ὁ τοῦ κρατίστου παῖ Ποσειδῶνος θεοῦ
 χαῖρε κάφροδίτης·
 ἄλλοι μὲν ἡ μακρὰν γὰρ ἀπέχουσιν θεού,
 ἡ οὐκ ἔχουσιν ὅτα,
 ἡ οὐκ εἰσίν, ἡ οὐ προσέχουσιν ἡμῖν οὐδὲ ἔν,
 σὲ δὲ παρόνθ' ὅρῳ μεν,
 οὐ ξύλινον, οὐδὲ λίθινον, ἀλλ' ἀληθινόν·
 εὐχόμεσθα δῆ σοι.
 πρῶτον μὲν εἰρήνην ποίησον, φίλτατε·
 κύριος γὰρ εἶ σύ.
 τὴν δ' οὐχὶ Θηβῶν, ἀλλ' ὅλης τῆς Ἑλλάδος
 Σφίγγα περικρατοῦσαν,
 Αἰτωλὸς ὕστις ἐπὶ πέτρας καθίμενος,
 ὥσπερ ἡ παλαιά,
 τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει,
 κούκ ἔχω μάχεσθαι·
 Αἰτωλικὸν γὰρ ἀρπάσαι τὰ τῶν πέλας,
 νῦν δὲ καὶ τὰ πόρρω·
 μάλιστα μὲν δὴ κόλασον αὐτός· εἰ δὲ μή,
 Οἰδίπον τιν' εὑρέ,
 τὴν Σφίγγα ταύτην ὕστις ἡ κατακρημνιεῖ,
 ἡ σπίλον ποιήσει.

How are the greatest and best loved of deities present at our city ! for here has occasion brought at the same time Demeter and Demetrius. And she comes that she may celebrate the Daughter's solemn mysteries, but he is here joyous, as becomes a god, and comely, and laughing. 'Tis a stately show, all his friends around him, and he himself in their midst, like as though his friends were the stars, and he the sun. Child of the most mighty god Poseidon and of Aphrodite, hail to thee ! for other gods are either far distant, or have not ears, or are not, or pay no manner of heed to us, but thee we see present, not graven in wood or stone, but real. We make our prayers to thee. First, O best beloved, make there to be peace, for thou art able. And the Sphinx that holds dominion not over Thebes alone, but over all Hellas, the Aetolian who seated, like the Sphinx of old, upon a rock, seizes and bears us all away, nor have I the strength to do battle,— for it is the way of the Aetolians to plunder that which is near, and now also that which is afar— do thou, best of all, bring punishment upon it thyself, or, if not that, find some Oedipus who shall either hurl this Sphinx headlong, or turn it to stone.

FRAGMENTA ADESPOTA

Under this head are included fragments of unknown authorship.

I

(20 A)

Πολλὰ δ' ἐν μεταιχμίῳ
Νότος κυλίνδει κύματ' εὐρείης ἄλος.

And the south wind rolls many waves of the broad sea between.

II

(20 B)

Οὐκ ἀξιῶ μικκῶν σε· μεγάλα δ' οὐκ ἔχω.

I deem thee not worthy of little things, and great ones I have not.

III

(23)

Δῆμος ἄστατον κακόν
καὶ θαλάσση πάνθ' ὅμοῖον ὑπ' ἀνέμου ριπίζεται,
καὶ γαληνὸς ἦν τύχη, πρὸς πνεῦμα βραχὺ κορύσσεται,
καὶ τις αἰτία γένηται, τὸν πολίτην κατέπιεν.

The multitude is a fickle pest, and is ruffled by the wind just like the sea, and if it chance to be calm, it becomes crested at a light breeze, and if any offence come, it devours the offender.

IV

(53)

'Eγώ φαμι ἰοπλοκάμων Μοισᾶν εὖ λαχεῖν.

I say that I have won grace of the violet-haired
Muses.

V

(62)

'Εκ Σάπφως τόδ' ἀμελγόμενος μέλι τοι φέρω.

From Sappho I press and bring to thee this
honey.

VI

(81)

Μέλεα μελιπτέρωτα Μῶσαν.

The honey-winged songs of the Muses.

VII

(86 A)

*(Μηδὲ) πᾶν ὅττι κ' ἐπ' ἀκαιρίμαν
γλῶσσαν ἐπος ἐλθῃ κελαδεῖν.*

Nor speak aloud every word that may come to
the untimely tongue.

VIII

(86 B)

*Οὐ γὰρ ἐν μέσοισι κεῖται δῶρα δυσμάχητα Μοισᾶν
τῶπιτυχόντι φέρειν.*

For the gifts of the Muses, hard to contend for, lie
not in the midst for the chance-comer to bear away.

IX

(87)

Ναὶ τὰν Ὀλυμπὸν καταδερκομέναν σκαπτοῦχον
 Ἡραν,
 ἔστι μοι πιστὸν ταμεῖον ἐπὶ γλώσσας.

By sceptre-bearing Hera, that looks down upon
 Olympus, I have a trusty ward-chamber upon my
 tongue.

X

(89)

Ω γλυκεῖ' εἰράνα,
 πλουτοδότειρα βροτοῖς.

O sweet peace, giver of wealth to mortals.

XI

(91)

Οτε Τυνδαριδᾶν ἀδελφῶν ἄλιον ταύταν πόθος
 βάλλει.

When desire for the twin sons of Tyndareus
 comes upon the sailor on the deep.

XII

(92)

Hades

Νυκτὸς ἀϊδνᾶς ἀεργηλοῦ θ' ὑπνου κοίρανον.

Lord of hidden night and untoiling sleep.

XIII

(93)

Εὐρύοπα κέλαδον ἀκροσόφων ἀγνύμενον διὰ στομάτων.

A far-sounding cry breaking through lips high-skilled.

XIV

(94)

Οὐ ψάμμος ἢ κόνις ἢ πτερὰ ποικιλοθρόων οἰωνῶν τόσσον ἢν χεύαιτ' ἀριθμόν.

Not sand or dust or the feathers of divers-crying birds would yield such numbers.

XV

(95)

"Επειτα κείσεται βαθυδένδρῳ
ἐν χθονὶ συμποσίων τε καὶ λυρᾶν ἄμοιρος
ἰαχᾶς τε παντερπέος αὐλῶν.

Then shall he lie in the deep-wooded earth, without share in carousals and the lyre and the all-gladdening sound of flutes.

XVI

(97)

"Ως ἂρ' εἰπόντα μιν ἀμβρόσιον
τηλαυγὴς ἐλασίπτον πρόσωπον
ἀπέλιπεν ἀμέρας.

When he had thus spoken, the divine, far-

shining face of steed-drawn day passed from him.

XVII

(98)

Οὐκ αἰεὶ θαλέθοντι βίῳ
βλάσταις τε τέκνων βριθομένα γλυκερόν
φάος ὄρῶσα.

Beholding the sweet light not with her life ever prosperous, nor richly laden with the fruit of offspring.

XVIII

(99)

"Αλλον τρόπον ἄλλον ἐγείρει
φροντὶς ἀνθρώπων.

One man in one way, one in another care doth harass.

XIX

(101)

Hecuba

. . . χαροπὰν κύνα· χάλκεον δέ οἱ
γναθυῶν ἐκ πολιάρη φθεγγομένας ὑπάκουε μὲν "Ιδα
Τένεδός τε περιρρύτα
Θρητιοί τε (πάγοι) φιλάνεμοί τε πέτραι.

(The Furies made her) a dog with flaming eyes, and Ida and sea-girt Tenedos, and the hills and

wind-loving rocks of Thrace hearkened to her uttering a brazen cry from hoary jaws.

XX

(104 A)

Ποικίλλεται μὲν γαῖα πολυστέφανος.

Variously adorned is the earth, many-garlanded.

XXI

(104 B)

Οὐ μήποτε τὰν ἀρετὰν ἀλλάξομαι ἀντ' ἀδίκου κέρδους.

Never will I barter virtue for unjust gain.

XXII

(111)

Κέχυται πόλις ὑψίπυλος κατὰ γῆν.

The high-gated city has been laid low upon the ground.

XXIII

(121)

*Γαλλαιὶ μητρὸς ὀρείης φιλόθυρσοι δρομάδες,
αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.*

The thyrsus-loving, wildly speeding Galli, priests emasculate of the mountain goddess, by whom arms and brazen rattles are clashed.

XXIV

(138)

Οὐ χρυσὸς ἀγλαὸς σπανιώτατος ἐν θρατῶν δυσελ-
 πίστῳ βίῳ, οὐδὲ ἀδάμας,
 οὐδὲ ἀργύρου κλῖναι πρὸς ἀνθρωπον δοκιμαζόμεν'
 ἀστράπτει πρὸς ὅψεις,
 οὐδὲ γαίας εὐριπέδου γόνυμοι βρίθοντες αἰτάρκεις
 γύναι,
 ὡς ἀγαθῶν ἀνδρῶν ὅμοφράδμων νόησις.

Bright gold is not the thing that is rarest in the sad-hoped life of mortals, nor do steel, nor couches of silver, when tried in comparison with man, nor the heavy-laden fields, fruitful of themselves, of the spacious earth, so shine to the eye as the one-minded spirit of good men.

XXV

(139)

Τύχα, μερόπων

ἀρχά τε καὶ τέρμα· τὸν καὶ σοφίας θακεῖς ἔδρας,
 καὶ τιμὰν βροτέοις ἐπέθηκας ἔργοις·
 καὶ τὸ καλὸν πλέον ἡ κακὸν ἐκ σέθει, ἀ τε χάρις
 λάμπει περὶ σὰν πτέρυγα χρυσέαν·
 καὶ τὸ τεῷ πλάστιγγι δοθὲν μακαριστότατον τελέθει·
 τὸ δὲ ἀμαχανίας πόρον εἶδες ἐν ἄλγεσιν,
 καὶ λαμπρὸν φάος ἕγαγες ἐν σκότῳ, προφερεστάτα
 θεῶν.

Fortune, that art to mortals both beginning and end, thou dost hold the seats of wisdom.

and dost crown the doings of men with glory. And the good from thee is more than the ill, and grace shines about thy golden wing, and that which has been given by thy scales comes to most esteem for happiness. Thou discernest a way out of helpless straits in grief, and bringest a bright light in darkness, O best of deities.

XXVI

(140)

Κλωθὼ Λάχεσίς τ' εὐώλενοι
κοῦραι Νυκτός,
εὐχομένων ἐπακούστατ', οὐράνιαι χθόνιαι τε
δαιμονες ὥ πανδείμαντοι·
πέμπετε δ' ἄμμιν ροδόκολπον
Εὐνομίαν λιπαροθρόνους τ' ἀδελφάς, Δίκαν
καὶ στεφανηφόρον Εἰράναν·
πόλιν τε τάνδε βαρυφρόνων
λελάθοιτε συντυχιᾶν.

Clotho and Lachesis, fair-armed daughters of Night, hearken to our prayer, dread goddesses of heaven and the under-world; and send to us rosy-bosomed Order, and her bright-throned sisters, Justice and garland-wearing Peace, and may ye make this city to forget its sorrowful fortunes.

XXVII

(141)

Μισέω μνάμονα συμπόταν.

I hate a boon-companion who remembers.

XXVIII

(143)

Fate

Χῶπερ μόνον ὁφρύσι νεύσῃ,
καρτερὰ τούτῳ κέκλωστ' ἀνάγκα.

And whatsoever it but confirms with its nod,
by that mighty necessity is woven.

XXIX

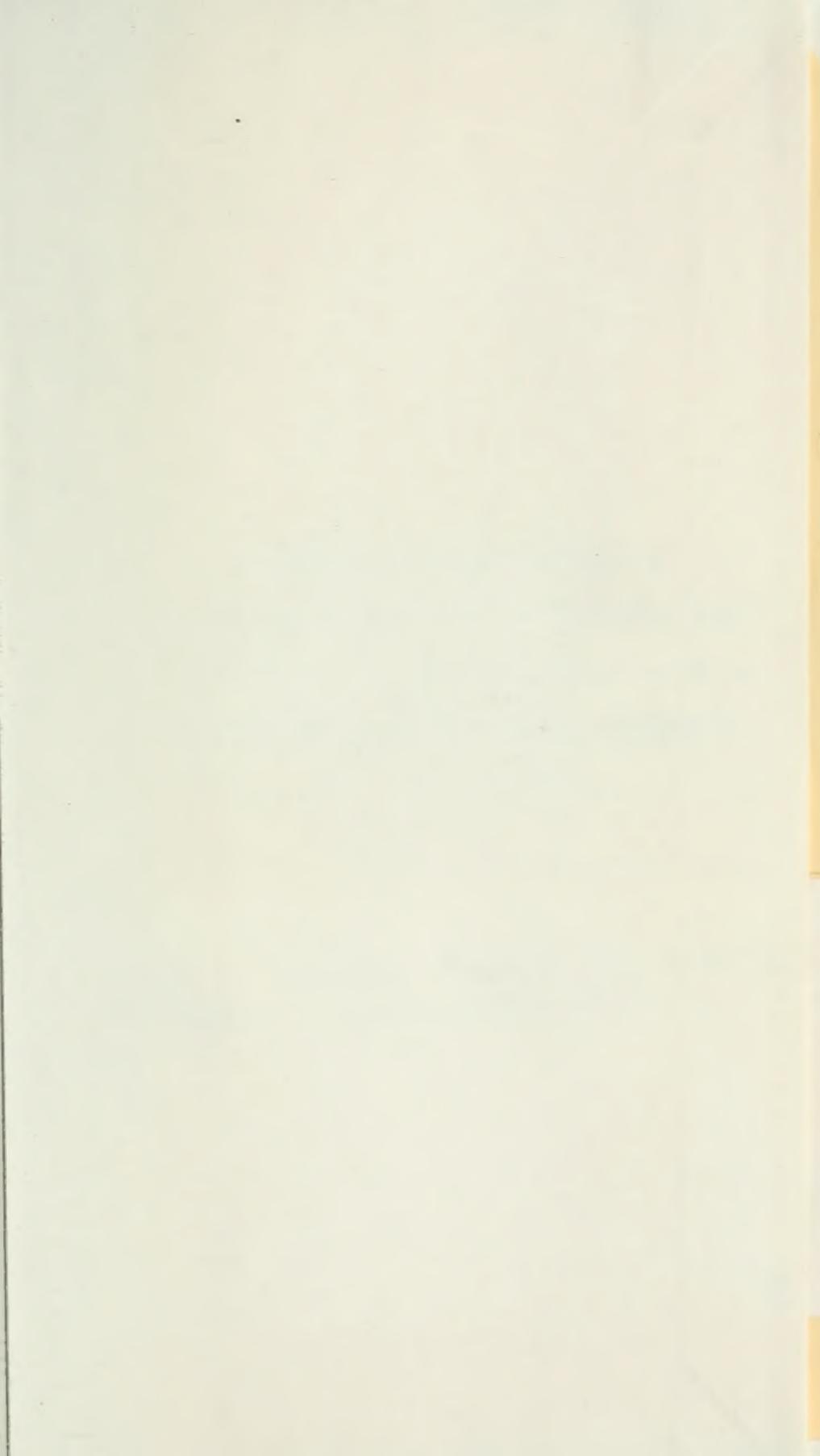
(Bergk, p. 739.)

Ποῦ γὰρ τὰ σεμνὰ (κεῖνα); ποῦ δὲ Λυδίης
μέγας δυνάστης Κροῖσος ἢ Ξέρξης βαρύν
ζεύξας θαλάσσης αὐχέν' Ἐλλησποντίας;
ἄπαντες αἴδαν ἥλθον καὶ λάθας δόμους.

For where are those glories? And where is Croesus, the great lord of Lydia, or Xerxes that yoked the stubborn neck of the Hellespont? All are gone to Hades, and to the abodes of forgetfulness.

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